

SANTARAS OF HUMCHA – A CULTURAL STUDY

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**DOCTOR OF PHILOSOPHY
IN
HISTORY AND ARCHAEOLOGY**

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DECLARATION

I, **Sarvamangala G.**, declare that this thesis entitled **“Santaras of Humcha – A Cultural Study”** is the outcome of my own study under the guidance and supervision of **Dr. S.A. Bari**, Professor of History & Director, Directorate of Distance Education, Kuvempu University, Jnana Sahyadri, Shankaraghatta, and has not previously formed the basis for the award of any other degree or diploma.

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CERTIFICATE

I, certify that the dissertation 'Santaras of Humcha – A Cultural Study' is the record of bonafide research work carried out by Smt. Sarvamangala G., Selection Grade Lecturer, Department of History & Archaeology, Kuvempu University, Jnana Sahyadri, Shimoga, under my supervision for the Degree of Philosophy in History of Kuvempu University. The result presented in this thesis has not previously found the basis for the award of any other Degree or Fellowship.

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July 2008



(S.A. BARI)

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CONTENTS

Page No.

Chapter I Introduction

1-27

Derivation of the Name Santaras
Geo-political and Socil-cultural Context of the Santara Rules
Historical Background
Humcha: A Pilgrim Centre Then and Now
The Present Day Pooja
Sources
The Present Study

Chapter II The Political History of the Santaras of Humcha 28 – 68

Origin of Santaras of Humcha
The Early Santara Rulers
Santaras of Humcha: Setu As Their Capital
Administration of Santaras

Chapter III The Social Aspects

69 – 120

Society
Different Profession and Professionals
Women Ascetic in Jainism
The Santara Queens their Socio-Cultural Activities
Weapons as Depicted in Social Customary ,
Dress and Ornaments and Musical Instruments
Sports
Food Habits
Individual Names
The Architects and Scribes of the Santara Period

Chapter IV The Economic Conditions

121-177

The Economic Conditions
Methods of Cultivation
Irrigation
The Construction of Tanks during the Santara Period
Land Tenures
Land Measurements
Types of Coins and Currency
Trade

Chapter V	Religion	178 – 237
	Jainism	
	The Acharya of the Santara Period	
	Saivism	
	Vaishnavism	
	Catholicity of Santaras of Humcha	
Chapter VI	Education	238 – 254
	Evolution of Education in Brief	
	Agraharas under the Santaras	
	Mathas	
	The Jaina Education System	
Chapter VII	Art and Architecture	255 – 322
	Architectural Features	
	Description of Temples	
	Temples of the Later Phase	
	Billesvara Group of Temples	
	Santara Sculptures	
Chapter VIII	Conclusion	333 – 351
Bibliography		352 – 364
Annexures		
	Maps	
	Ground Plan of Panchakuta Basadi	
	Line Drawings as depicted in Santara Sculptures	
	1) Musical Instruments	
	2) Parasols	
	3) Dress & Costumes	
	4) Weapons	
	New Found Inscriptions	
	Photographs / Illustrations	

ABBREVIATIONS

- | | | |
|-----|---------|---|
| 1. | ARIE | Annual Report on Indian Epigraphy |
| 2. | ARSIE | Annual Report on South Indian Epigraphy |
| 3. | BKI | Bombay Karnataka Inscriptions |
| 4. | Ep.Car. | Epigraphia Carnatica (Old) |
| 5. | Ep.Ind. | Epigraphia Indica |
| 6. | HISI | Historical Inscriptions of Southern India (sewell's List) |
| 7. | IA | Indian Antiquary |
| 8. | M.A.R. | Mysore Archaeological Reports |
| 9. | QJMS | Quarterly Journal of Mythic Society |
| 10. | SII | South Indian Inscriptions |

Place Names:

- | | |
|-----|-----------------|
| Nr. | Nagar |
| Sa. | Sagar |
| Sb. | Sravana Belgola |
| Sb. | Sorab |
| Sh. | Shimogga |
| Sk. | Shikaripur |
| Hi. | Honnali |
| Ti. | Tirthahalli |

LIST OF ILLUSTRATIONS

- Pl. 1 General View of Humcha town
- Pl. 2 The Front View of the Kammateshwara Temple (Humcha)
- Pl. 3 The inner Mandapa of Kammateshwara Temple (Humcha)
- Pl. 4 The Asta Dikpala Ceiling of Kammateshwara Temple (Humcha)
- Pl. 5 The Side View of Bogara Basadi (Humcha)
- Pl. 6 The Superstructure of Bogara Basadi
- Pl. 7 Side View of Bogara Basadi
- Pl. 8 The Inner Mandapa of Bogara Basadi
- Pl. 9 The Pillars inside the Mandapa Hall of Bogara Basadi
- Pl. 10 The Tirthankara Image inside the Bogara Basadi
- Pl. 11 The Sad State of Guddada Basadi (Humcha)
- Pl. 12 The Image of Bahubali of Guddada Basadi.
- Pl. 13 The wall decoration, Guddada Basadi
- Pl. 14 The pillars of Guddada Basadi
- Pl. 15 The Parsvanatha Temple (The Panchakuta Basadi Complex) Humcha
- Pl. 15 a The Inner Asta Dikpala Ceiling of Parsvanatha Temple
- Pl. 15 b Yet another View of the Asta Dikpala Panel
- Pl. 15 c The Musical playing Ganas above the Architrave (Parsvanatha Temple) The Pancha Kuta Basadi Complex
- Pl. 16 The Front View of Present Day Jaina Matha Complex
- Pl. 17 The Front View of Panchakuta Basadi Complex
- Pl. 18 The Naga Yaksha figures flanking the entrance wall of Mandapa (The Pancha Kuta Basadi)
- Pl. 19 The View of the Doorframe of Panchakuta Basadi Mandapa entrance
- Pl. 20 a The Side Balustrade of Panchakuta Basadi
- Pl. 20 b Yet another side of Balustrade
- Pl. 21 The View of Manastambha (The Panchakuta Basadi)
- Pl. 22 The Parsvanatha Tirthankara (The Central Garbhagriha).
(The Panchakuta Basadi-Humcha)
- Pl. 23 The Unidentified Tirthankara Image (Second Garbhagriha)
(Panchakuta Basadi)

- Pl. 24 Another Tirthankara Image (Third Garbhagriha) The Panchakuta Basadi
- Pl. 25 The Chandranatha Tirthankara (Panchakuta Basadi complex)
- Pl. 26 a The Broken Makara *Toran* Piece with Gajalakshmi image
- Pl. 26 b Yet another broken Makara *Torana* Piece
- Pl. 27 *Tulabhara* Scene (Vikrama Santara?)
- Pl. 28 The Kanduka Kride Panel (Vikrama Santara I)
- Pl. 29 Yet another Panel of Kanduka Kride?
- Pl. 30 The Image of Yakshi
- Pl. 31 Ambika Yakshi (The main Parsvantha Temple Humcha)
- Pl. 32 The *Bharavahaka* Image (*Guddada* Basadi)
- Pl. 33 The Image of Dharanendra Yaksha (The Panchakuta Basadi)
- Pl. 34 The Yakshi Padmavathi (The Panchakuta Basadi)
- Pl. 35 The Image of Shruthadevi (Jaina Saraswathi), Panchakuta Basadi
- Pl. 36 The Asta Dikpala (Indra and Agni) Manastambha, Panchakuta Basadi
- Pl. 37 The Asta Dikpala (Yama and Niruthi) Manastambha, Panchakuta Basadi
- Pl. 38 The Asta Dikpala (Varuna and Vayu), Manastambha, Panchakuta Basadi
- Pl. 39 The Asta Dikpala (Kubera Isana), The Manastambha, Panchakuta Basadi
- Pl. 40 a The Kamatopasarga parsvanatha
- Pl. 40 b The kamatopasarga parsvanatha
- Pl. 41 Parsvantha Image, the Main Parsvantha Temple
- Pl. 42 The Small unnamed Temple Billesvara Temple Group (Billesvara)
- Pl. 43 The Mahadeva Sculpture (Billesvara Temple Group)
- Pl. 44 *Vrishbharuda* Shiva along with his parivara (Billesvara Temple Group)
- Pl. 45 The Linga Inside the Billesvara Temple
- Pl. 46 The Mahishamardini Image (Billesvara Temple)
- Pl. 47 The Saiva Dwarapala (Billesvara Temple)
- Pl. 48 The *Nrtya* Vishnu Central Ceiling Panel (Panchakuta Basadi Complex)
- Pl. 49 The Panchatantra Stories (Below the Eve of Kammateshwara Temple The Story of Lion and Rabbit
- Pl. 49 a The story of Lion and Rabbit

- Pl. 49 b The story of Lion and Rabbit
- Pl. 49 c The story of Lion and Rabbit
- Pl. 50 The Story of Loyal Mongoose
- Pl. 51 The Story of Geese and the Tortoise
- Pl. 52 The Story of Brahmana and the Crab
- Pl. 53 The Parsvanatha Tirthankara Image (Makkala basadi)
- Pl. 54 The Kayotsarga Image of Parsvanatha (The Parsvantha Temple, The Panchakuta Basadi Complex (Humcha).
- Pl. 55 The Image of Ambika Yakshi (Outside the Bogara Basadi Humcha)
- Pl. 56 The Few Specimens of Nishadi Stone (Place in Present Day Humcha Matha premise)
- Pl. 57 A beautiful Nishadi Stone (placed in present day Humcha Matha)
- Pl. 58 The View of Hero Stone (Billesvara Temple Group)
- Pl. 59 The Foot Print of Bhairava Stone (Billesvara Temple Complex)
- Pl. 60 The Parsvanatha Tirthankara Image The *Makkala* Basadi, Humcha
- Pl. 61 The Vrishabha Pitha

Chapter I

Introduction

Chapter I

INTRODUCTION

The Santaras of Humcha

In the history of a vast country like India where large kingdoms rose and fell the place of small chieftains' generally owing their allegiance to one or the other major powers necessarily deserves a careful and thorough study. Besides playing a considerable part in contemporary political activities they also contributed to the variety and richness of the culture of their respective regions. However, studies concerning such minor rulers were not given due attention as they deserved. While reconstructing the history of Karnataka such minor dynasties are normally dealt with summarily and often scantily. But a detailed study of such dynasties is bound to hold interesting information and help us in understanding the history at a micro level in a better way. It also helps us to understand the interaction between the major powers as well as with that of their contemporary rulers. Though the history of the major ruling dynasties throw some light on their feudatory powers there is not much scope to delineate them and their activities, especially the role played in the political and cultural fields. Therefore the history of minor dynasties is to be studied in detail.

A number of minor powers flourished and played a prominent role in the political and socio-economic history of Karnataka. In the history of Karnataka mention may be made of the Silaharas, the Chandalas, the Kongalvas, the Nolambas, the Cholas of Nidugal, the Pandyas of Uchchangi, the Sinda family, the Rattas, the Santaras of Humcha and others. Though these minor powers

remained subordinate to imperial authority, they exercised full power over their territories and enjoyed many rights and privileges. These feudatory rulers in fact helped their overlords in maintaining the supremacy over the region. It is true that whenever there was an opportunity they tried to shake off the yoke of subordination, but mostly failed because of their limited human and economic resources. This present study is an attempt to understand and delineate the role of a minor dynasty, namely the Santaras of Humcha in the Malnad region of Karnataka and their contribution to the mosaic of cultural development of Karnataka.

Santaras, were located in the Malnad region of Western Karnataka. The brave, resilient, but unambitious, generally peaceful Santaras kept themselves securely to the hills. They ruled from Humcha from around C. 8th to 12th Century A.D. Adjoining them were on the east of Malnad was Gangavadi; the kingdom of the Gangas of Talkad, to the south the extensive coastal land strip was the home of the Tulus and the Alupas. To the north spread *Banavasivisaya* i.e., Kadambavade of the Kadambas. The Rashtrakutas of Malkhed were the over all suzerains of the entire Deccan including Santalige.¹ This region administratively formed a division of the larger province of Banavasi-12000 (*Banavasi Pannirchasara*).

This dynasty has received scanty attention from the historians. Humcha was the capital of this tiny princedom of the Santaras and in ancient times this was known as **Patti** or more frequently as **Patti Pombuchchapura**. Today it is a very small village² situated in Hosanagar taluq of Shivamogga District of Karnataka State. The village is located 27 Kms south east of Hosanagar Taluq and 60 Kms south west of Shivamogga city. Some inscriptions refer Humcha as Kanakapura, i.e., the city of gold.³ The Santaras ruled from the Humcha region

in their early days but later on shifted their capital to Setu and then to the Kalasa and further during the period of the Vijayanagara they moved further down to the southern coastal region of Karnataka. Here they were known as Bhairarasa Odeyars. Ultimately the Keladi Chiefs overcame them.⁴

The study of this small feudatory family will help us in understanding the political role played by them in the dense Malnad region, a strategically important area by virtue of being the meeting point of the coastal and the plain maidan area. The region is clearly situated near the trading route of medieval urban Karnataka. Malnad is well known for its abundant natural resources, naturally it was the bone of contention of the major ruling families from time to time. Further, the study will also helps us in understanding the development of Digambara Jainism in the region. Most of the Santara rulers adopted Jainism as religion which therefore received royal patronage and was expressed by way of construction of many Jaina Basadis, Mathas etc. The Santaras generally followed some of the architectural models of their imperial rulers, the Rashtrakutas and the later Chalukyas of Kalyana, but always maintained a special distinctiveness, in art forms. A proper study of art and architecture will help us in understanding the socio-cultural aspects of Malnad region of the said period.

Derivation of the Name Santaras

The derivation of the name **Santaras** is not properly done. It's very difficult to derive the literary meaning of Santaras too. But out of ninety five inscription of Santaras, only two inscription very clearly provide clue to the derivation of the name Santaras. Hence the two inscriptions are taken for further discussion.

Most of the early inscription of Santaras appear from Humcha region Hosanagar Taluq of Shivamogga district. Many of them reflect to the rule of a family known as *Santaranvaya*. Especially the Humcha Inscription⁵ speaks of the legendary narrative woven in greater detail. In these two inscriptions the family claim that they belonged to ***Ugranvaya***, where as Tirthahalli inscription says that they beonged to ***Parsvanatha santana***.⁶ The two inscriptions one from Tirthahalli and another from Shikaripur⁷ refers to the term and the derivation of the name **Santara**. The Shikaripur inscription begins with a verse in *Kanda* meter and it's dated to 1149 A.D.

"Sri-ramani-vallabha-na-

bhi-ruchierambhujadol=ogedon= Abjabhavam tad- /

Varijabhava-bhuja-jatar

Dharaniyol Santaresvarar palar=esedal" / /

means that Brahma was born on the lotus sprouting from the navel of Vishnu, and that a line of his descendents, with the dynastic name of **Santara** flourished on this earth.

Where as the Danasale inscription gives a different derivation of the name Santaras. Here the inscription runs as follows:

" Santa-tamo-gunar==ati-

santa-samagr=are-varga-dorbala-vibhavar|

santa-bhaya-lobhar=adarim

Santara-vesar=adud=avarge bhu-mandaladol| ⁸

It means the family came to be known as Santaras because of the equanimity of its members, because they were successful in quietening (i.e., suppressing) enemy rulers and because they had conquered the bad qualities of fear and greed.

Thus the two inscriptions differ a lot in analysing the derivation of the word **Santara**. May be the author of the Shikaripur inscription perhaps unaware of the traditional derivation of the dynastic name, declares that family was known as **Santaras** because of their above said qualities. Thus these are the only two inscriptions, which throw some light on the name Santara and the rest of the inscription just claim the family as belonging to **Santaranvaya**. Hence it becomes very difficult to arrive at any conclusion regarding the literary meaning of the name Santara.

Geo-political and Socio-Cultural Context of the Santara Rulers

Shimoga district is situated between 13° 27' and 14° 38' latitude and between 74° 38' east longitudes. It forms mid southwestern part of the Karnataka state. It is a part of the Deccan Plateau. A great part of the district is bordered with Sahyadri Ghats with a general elevation of 640 mts. Sharavathi, a major river drains the most interior part of Malnad region. It flows towards west through a dense tropical evergreen forest an extremely undulating landscape. The region receives excessive rainfall during the monsoon. The land gently slopes eastwards from the crest of the Malnad, thus facilitating east flowing river system such as the Tunga, Bhadra and the Varada. The geographical situation changes drastically eastwards. Most of the eastern part of the district comes in semi Malnad zone with almost plain

topography with an occasional chain of hills covered with semi deciduous vegetation. While Tirthahalli, Sagar, Hosanagar and Sorab taluqs come under the Malnad, the taluq like Shivamogga, Shikaripur and Bhadravathi form a semi Malnad area. The Chennagiri and Honnali taluks lie in the Malnad region and they are almost devoid of forests and have a semi arid zone.

Geologically Shimoga district consists of the most ancient rock formation of Archean complex, which are composed chiefly of two systems the Dharwar system (Dharwar Schist) and the Gneiss system. Nearly two thirds area of the district is covered by the Dharwar schists, the Shimoga band forming a prominent belt from west to east and occupying a larger area. This belt is made up of various types of schist's, chiefly Chlorite and in a few places are found volcanic rocks associated with micaceous materials of different types. These rocks, were utilized as a raw material for the construction of architectural monuments.

Historical Background

The prehistory of Shimoga region is yet to be investigated systematically. Therefore there is no clear picture of the prehistoric times is available. Prehistoric human activities are traced on the bank of Tunga and Bhadra rivers in the semi arid zone. Few Neolithic settlements of the earliest agricultural communities are traced along the Tunga valley and sporadically in the Malnad region.⁹ Such agricultural activities were confined to the naturally exposed river plains. For example, Hallur (Haveri district) near the Honnali border is one of the thickly settled zones of Karnataka. The Neolithic age was followed by the introduction of the iron using megalithic cultural phase. With the emergence of the iron technology further expansion in agriculture was

noticed and that gave birth to early urbanization. The period also witnessed the beginning of prospective Indo-Roman trade and also inter regional trade. Some of the early historic places were situated in the coastal Karnataka and were connected with the trade routes passing through the Malnad region. The Satavahana dynasty was the first to appear on the political scene of Deccan as one of the major early historic urban powers. Chutus one of their feudatories, made Banavasi as their capital till the Kadambas occupied the area and selected Banavasi as their capital. The area between Banavasi and Chandravalli in Chitradurga district including parts of modern Soraba and Shikaripur taluqs came under the control of the Kadambas. Places like Banavasi, Malavalli and Talagunda in Shikaripur taluq became important urban centres of the Satavahana period. We have traces of such early historic urban remains in Harishi in Soraba taluq and Pillangeri near Shivamogga city. Further explorations followed by excavations may reveal such early historic urban remains in this part of Malnad region.

Thus during the period of the Kadambas and the Gangas some parts of Malnad region became an economic base for the state power. Around 6th Century A.D., the Chalukyas of Badami subjugated the Kadamba power and made them as their vassals and held sway over its region. They were followed by the Rashtrakutas of Malkhed, the Chalukyas of Kalyana, the Hoysalas and later by the Vijayanagara. All these major ruling powers had their administrative base in this region. The area became an integral part of the major ruling powers and the rulers who were in charge of this region were therefore known as the *Mahamandalesvaras*. The Shivamogga region also witnessed the rise and fall of several minor powers under the major ruling powers in this area. They are the Senavaras in the Shikaripur and Sorab taluqs

between 8th and 11th century, Sindas of Belegutti in the Honnali taluq from 8th to 13th century, the Sendrakas during the 11th century A.D. in Shikaripur taluq, the Gangas of Udri in Sorab taluq 12th century, Gangas of Mandali Nad, eastern Shimoga taluk in the 12th century A.D.¹⁰ Along with these minor powers there emerged one more minor power in this dense Malnad region known as the **Santaras of Humcha**. They emerged on the scene of Karnataka around 8th century A.D. but became a very prominent power only in around 10th century and remained till the 12th century A.D. But soon after establishing a dynasty over there, they accepted the suzerainty of the major ruling powers, to begin with that of the Rashtrakutas and later on the Chalukyas of Kalyana. The region they ruled was named as Santalige-1000. It covered the geographical area of Tirthahalli, Sagar, Hosanagar and Shimoga as mentioned in their inscriptions. The other nearby division of the major powers were the Banavasi-12000, which covered Sorab, Shikaripur taluq and adjacent areas. Mandali-1000 covered the eastern parts of Shimoga taluq. Nagarkhanda-70 in Shikaripur taluq, Nalambavadi-32000 extended up to Honnali and Chennagiri taluks of Shimoga district. The exact significance of the numerical additions to the above territorial divisions is a debated topic. In the case of smaller number it is proved that they signify number of villages / *gramas* most probably as revenue units.¹¹

The earliest reference to the Santaras is in an inscription of the time of the Chalukya Vinayditya of Badami of about the end of the 7th century A.D.¹² A Santa king Jayasangraha is claimed to have been the lord of Madhura (Mathura in present day Uttara Pradesh)¹³ And the Santara inscriptions also claims that they have hailed from Uttara Mathura (*Uttra Maduradisvara*).

The next reference to the Santaras is found during the time of the Rashtrakuta Nripatunga Amogavarsha I (814-878 A.D.). Here the inscription refers to one Jagesi (Jayakesi) of Cantaraja kula, a vassel of the Rashtrakutas administering the district of *Santalige Sayiranadu*.¹⁴ Further an inscription dated saka 999 i.e. 1077 A.D. of Nanni Santara in the Panchakuta Basadi,¹⁵ at Humcha terms the dynasty as 'Santara'. Besides giving a legendary account of the early dynasty, it also recalls the family history covering about two centuries which had beginning with Raha and Jinadatta of Ugra Vamsa who through the grace of Lokkiyabbe (Yakshi Padmavati), obtained the kingdom of Santalige-1000 and founded the new capital called Pomburchchapura.¹⁶ But in fact Patti Pomburchchapura existed even before the advent of Jinadatta and it was a part and parcel of the Kingdom of Alvakheda of the Alupas. It remained under their sway until 9th century A.D.¹⁷ Moreover the historicity of the founder of the Santara dynasty i.e. Jinadatta is not yet proved. The study of history of Humcha has its historical and cultural significance. The role played by this small principality in the history and culture of the Malnad region of Karnataka is quite interesting.¹⁸

Geography of Santalige-1000

The geography of Santalige-1000 is unique. It lies in the Malnad region, which is one of the natural divisions of the state of Karnataka and has been a part of the Western Ghats. Even today the Western Ghat's region is acknowledged as one of the eighteen (18) hot spots of bio diversity in the entire world.¹⁹ The flora and fauna of the region are unique. This area is covered with dense forest. Due to the construction of dams and other modern developmental activities the forest cover has come down. But in ancient times the forests of this region would have been impregnable. Due to the elevation

and thick forests this area has been receiving heavy rainfall since time immemorial. Agumbe, which is a nearby place to Humcha, has been called "Southern Chirapunji". The densely forested area of Santalige-1000 might not have been thickly populated due to the relatively hostile terrain. But it provided natural protection to the people. The geographical features of the region have stered separate identity and obviously a unique culture. Even today people speak of *Malnad culture*, which denotes curtsey and refinement in their conduct. The Western Ghat region is known for its extraordinary beauty and enchantment. Many poets in general and Pampa in particular have their own appreciation for the beauty of this region. Pampa's wish to be reborn either as a Bee or as a Nightingale in the province of Banavasi can be applied to the other parts of the Western Ghats also and Santalige region is not an exception to the same.

The area that the Santaras ruled, covered the western parts of present day Shimoga and Chikkmagalur district, though the larger part of the region covered the present day Shimoga district. Santalige-1000 of the Santaras was geographically divided into Upper and Lower Santalige.²⁰ The low-lying region of the Sharavathi catchment area was called lower Santalige (*Kela Santalige*). The high land covered by the Kumudvati and Varada rivers was known as Upper Santalige (*Melu Santalige*). Humcha the capital of the Santaras was situated in the lower Santalige and had towns with thick population. In a nut shell the former Santalige (Lower Santalige) had covered present day Sagar taluq of Shimoga district and this area was thinly populated due to the impregnable forests. Regions like **Kundanadu**, and **Kodanadu**, the Sharavati river valley region (Upper Santalige) the *Nadus* (administrative divisions) like **Hiriya Sulase**, **Gavana Nadu**, **Setu Nadu** were all developed regions. In

the centre of the Santalige regions there were *Nadus* like **Balanadu**, **Badiganadu**, **Kabbunadu** and others.²¹ The Santaras had tried to establish their sway over **Edenadu**, **Jiddulige Nadu**, which lied on the frontiers of **Banavasi-12000**. During the reign of Birarasa of Hosagunda they had even conquered **Bellave-70**. According to an inscription of 1290 A.D. there were eighteen *Kampanas* in Santalige.²² The use of *Kampana* in the sense of *Nadu* was in vogue by 12th century A.D., in this area. In course of time they became famous as *Araga 18 Kampana*. In this region agricultural activity was conducted unabated. Rivers, tanks, big ponds etc., provided water for irrigation. **Gonarasa** inscription of **Andasura** of 1043 A.D.²³ makes a mention of the crops, like paddy, beetle leaves, arecanut, coconut, pepper, turmeric, cardamom, plantain, mango and so on. This inscription also says that the wild elephants were the wealth of this region. There is an inscripational reference to paddy fields, gardens etc., which were a part of the rural life. Villages were more in number and there were officials like **Maneyaru**, **Hergaddegalu**, **Nayakaru**, **Gavundaru** and **Padavalaru** to carry on the village administration. With them we can even put **Senabhovaru**, **Hallinada Samastaru**, as part of village administration to whom there are inscripational evidences. The two dominant classes that existed here were **mahajanaru** and **merchants**. There are references of **Settis**, but they are depicted as Heroes and fighters. The title like **Aranya Bhandararu** speak of their economic strength based on the geography and forests of the region.

Humcha : A Pilgrim Centre Then and Now

Jainism is an ancient Darshana (Philosophy of India). After Mahaveer the 24th Tirthankara, Jainism spread to different parts of India in historical times. The inscriptions state about the migration of Jinadatta the progenitor of

the dynasty the Santaras of Santalige-1000 from Northern Mathura to Humcha region.²⁴

There have been many pilgrimage centres of Jainism in southern Karnataka, i.e., Sravanabelgola (Hassan district), Venur, Karkala, Mudabidri (South Kanara district), N.R. Pura (Chikamagalur district) and Humcha (Shimgoa district). The Jainism seems to have made its advancement with arrival of Jinadatta, to this area whose historicity is still a matter of discussion amongst scholars. The Pancha Basadi, which is the most beautiful one, located at Humcha presently is under the supervision of the Archaeological Survey of India. Chagaladevi a widow belonging to the Ganga Royal family keeping Dharma as the first concern and thinking that a memorial for the departed souls of Aramulideva, Gavabbarasi, Viraladevi (Biraladevi), and Rajaditya Deva, started the construction of Panchabasadi, also known as *Urvi tillakam*. The foundation stone for the Pancha Basadi was laid in the Saka 999 (1077 A.D.), of *Pingala samvatsara Brihaspativara* (Thursday), *Suddha Bidige* in the month of *Jeshta*.²⁵ Grants were also made on that occasion by the royal family members. The details of grants made to this based at the time of laying the Foundation.

In the *Subhakruta Samvatsara* of the saka year 984 (1062 A.D.) Vira Santaradeva a Santara ruler constructed a *Jinageha* (basadi) for the Lokkiyabbe (Nokkiyabbe), who is also known as Yakshi Padmavati. And for this temple his wife Chagaladevi made a *Makara Torana*.²⁶ Even today one can see a newly built Padmavati Temple (but the idol in the sanctum sanctorum is old) at Humcha which is adjacent to the Parsvanatha Basadi. Padmavati being a Yakshi to Parsvanatha, the 23rd Tirithankara in the Jaina tradition has occupied a very important place in the religious and cultural life of Jainas. Today more

than the Panchabasadi, Yakshi Padmavati has become more important for the Jainas and others in Humcha. But Jaina devotees from different parts of India worship both Parsvanatha and Padmavati alike, and offer different poojas. The non Jaina devotees consider and worship goddess Padmavati as the incarnation of Goddess Lakshmi. In other words present day Humcha as a pilgrimage centre has both Jaina and also devotees belonging to other castes.

The Present Day Matha

The Jaina Matha at Humcha belongs to the Digambara sect of Jainism. This matha and its tradition have withstood the changes of time since their inception for more than 1000 years. Presently the head of the Matha is **Sri Sri Sri Srimath Abhinava Devendra Keerthi Bhattaraka Pattacharyavarma Mahaswamigalu**. The swamiji is a learned enlightened one. He has been extending patronage to the religious and cultural activities in and around Humcha. He has maintained a small and neat library, which includes books only on Jainism and also on different branches of learning. The credit of having preserved some of the most ancient manuscripts goes to him. He has high sounding titles like '*Jagadguru*', '*Bharatagaurava*', '*Jinasamaya dipaka*', '*Pratishta Bhaskara*', '*Bhattaraka Rathna*', '*Jnana Bhaskara*' and others. He continues the rich heritage of the Mutt and has taken steps to preserve the same.

Everyday from 12.30 p.m. to 3.00 p.m. the devotees visiting the temple and matha are treated with a meal. And the devotees who stay over night are also provided with dinner and breakfast. These days the resources are limited. But the Matha is being run from the contributions both in cash and kind being made by devotees from all over India.

The Present Pooja System and Other Celebrations

The ceremonies and the rituals of the temple of Parsvanatha and Padmavati are extensive.²⁷ Till recently there were formal worship in Pancha Basadi, but some has ceased to exist after it has been taken over by the Dept. of Archaeology, Archaeological Survey of India, New Delhi. The following are some of the special poojas being offered to Parsvanatha and Goddess Padmavati. *Panchamrita abhishekha* for Parsvanatha (milk, curds, ghee, jaggery, basin or green dal and so on), *Ksirabhishekha* (worship with milk), *mahanaivedya*, *panchakajjaya pooje*, *sahasranama pooja* (recital of one 1000 names of the God), for Parsvanatha, *Sahasranama pooja* for goddess Padmavati, *pooja of special decoration to goddess Padmavati*, *palanquin procession in the main street*.

Other ceremonies like naming ceremony, *choodakarma* ceremony (first hair cut ceremony), initiation for learning, sacred thread ceremony, offering *bhiksha* to Gurus/ swamiji, *kumkumarchane*, offering for per perpetual lamps (*nanda deepa*), *brihat navagraha shanty*, *Sri Brihad Kalikunda yantraradhane* and *Sri Brihat Padmavathi Aradane* are held in the matha by the devotees. Nominal fee is collected for conducting these ceremonies.

During the Spring Season (*Vasanta Masa*) a number of special ceremonies are conducted. For six days continuous ceremonies and rituals take place. With regard to the Car festival (*Ratotsava*) of Sri Parsvanatha and Goddess Padmavati, on the fifth *Bahula phalguna*, rituals like *Indra pratiste*, *vimana suddi* (cleaning the whole temple and its surrounding), *Yaksha pratiste*, *Dhvajarohana*, *Mahanaivedya pooje*, *Nandi Mangala*, *Vastu shanty*, *Mrittika Sangrhana* and *Naga vahanotsava* take place. On the sixth *bahula phalguna*

with the usual worships for both Parsvanatha and Padmavati, *Kalikunda Yantraradane* and *simha vahanotsava* (Goddess sitting on Lion vehicle) takes place. On the seventh *bahula phalguna Jalagnihoma*, *Shanti Chakraradana*, *Sribali* and *Pushpa* ratotsava take place. On *eighth bahula phalguna Mahanaivedya pooje*, and *Maha ratotsava* takes place. On ninth *bahula phalguna* hundred eight *Kalasha Mahabhishekha* ritual is performed for Sri Parsvanatha Tirthankara. On tenth *bahula phalguna Kumkumotsava* is performed for Goddess Padmavati.

Another noteworthy season of celebration in Humcha is *Sharanna Navaratri* and *Vijayadashami* occasion. This generally takes place in the month of October for four continuous days ceremonies like the beginning of *Sharanna Navaratri*, *Jivadayashtami*, *Ayudha Pooja* (worshiping weapons), *Mahanavami*, *Vijayadashami Utsava* (Vijayadashami procession), followed by *Pallaquin Utsava* (Palanquin Procession) for Goddess Padmavati are held.

During the Car festival (month of March), Jaina devotees from different parts of India throng the place from Maharashtra, Gujarat, Rajasthan, Bihar, Uttara Pradesh, Madhya Pradesh, North Eastern States and so on.

Pooja for Sri Parsvanatha and Goddess Padmavati is a routine activity and Friday being very auspicious a special pooja is held. The routine worship (everyday) includes *Jalabhishekha*, *Kalasa stapane*, *Panchamritaabhishekha*, *Alankara*, *Mahanaivedya*, *Mahamangalarati* and *Visarjane*. On every Friday there will be *trikala pooja* (three time worship) which includes special decoration followed by *Mahamangalarati*. There are two female elephants (mother and daughter) owned by the matha. For the daily pooja these elephants bring auspicious water from the nearby flowing small streak dripping

into a small square ornamental tank built of stone (a very old structure) locally known as '*Tirtha*' and water is used for the worship the deities.

Sources

The present research work is mainly based on the primary and secondary sources. The inscriptions form the primary source material for the study of Santaras of Humcha. Altogether around 95 inscriptions are found and they are made use of for the reconstruction of the history of Santaras of Humcha. Majority of these inscriptions are published by B.L Rice in his **Epigraphia Carnatica Vol. VI, VII, VIII** (1902, 1903, 1904). In the very introduction to all these volumes he has given a brief history of the **Santaras of Humcha** based on the inscriptions.

Yet another work of the same author titled **Mysore and Coorg from inscriptions** (1909) briefly highlights the Dynastic history of the Santara rulers. Hence this forms the important primary source material for the reconstruction of the History of Santaras of Humcha. All these inscriptions are lithic ones. Further the newly found inscriptions were published in **Mysore Archaeological Reports**, 1929, 1930, 1931, 1932 and so on. A few inscriptions are also found in **South Indian Inscriptions** Vol. XVIII. Even while undertaking this research work some new inscriptions have been brought to light by some Scholars in this area even that was incorporated in my studies, and the text of the same is provided at the end of the thesis for future reference.

The inscription of this period falls into different categories, such as donative records (*Dana Sasana*), and commemorative ones i.e., Hero stones

(*Veeragallu Sasana*), *Sati Stones* (self immolation of womes along with their dead husband) and *Nishadi stones* (Inviting death by accepting *Sallekhana Vrata* mainly by Jaina *munis or Acaryas* and Sravaka and Sravakis). But majority of them falls into the first category. The Dana sasana usually records various types of donations made by different category of donors for either for the construction or maintenance of renovation of temples, construction or renovation of tanks, for the food of ascetics and donations made to agraharas and so on. At the same time the hero stone records highlight the person laid his life while fighting against the enemies either in the war, or while protecting their village, or protecting their cattles and modesty of women, or protecting the Agraharas etc., The hero stone records and register the gift made to the family or to a person who died while fighting for a noble cause and sacrificed their life. The very nature and purpose and the content of these inscriptions indicate that they never intended to be historical documents. The main purpose of it was to announce officially the donation made to attain religious merit. Nevertheless, a careful study of these available inscriptions word by word and analysing the meaning of every word and further comparing and corroborating with the other form of primary and secondary sources may throw welcome light on various aspects of Santaras of Humcha. This forms the main primary source material for the researcher. Fortunately many inscriptions are dated and if they are not dated they can be done so on the basis of paleographic ground.

Beside primary sources the secondary sources are also made use of to reconstruct the history of Santaras of Humcha. Before touching upon the recently published books and article, the scholars have come across only one very important literary source. A poet by name **Padmanabha Kavi**, of 18th

century, who hails from Mulki of South Kanara was the author of this work. The work is entitled as **Sri Padmavathi Mahatmya** or **Jinadatta Charite**²⁸ (Kannada). This is a ***Sangathya Kavya*** (Prose poetry), originally written in Palm Leaf manuscript, which was discovered by Vidwan Sediyaapu Krishna Bhat and later on edited and published by D. Puttaswamy in the year 1950. (Vivekabhudaya Karyalaya, Mangalore). The intention of the author is to highlight the supreme powers of Yakshi Padmavathi. He describes how Jinadatta suppose to be the founder of the Santaras family in the dense malnad region and made Humcha as it's capital had carried this statue from Uttara Mathura the (northern Mathura in Uttara Pradesh) how Goddess Padmavathi made Humcha a powerful place and blessed Jinadatta to establish a capital city there. In the same context the work also highlights the History of Jinadatta and the construction of a tank by name ***Muttina Kere*** (Pearl tank), which one can see till today near Panchakuta Basadi. But this literature cannot be accepted a complete historical work. But at the same time the work may help the Archaeologist to conduct an extensive archaeological explorations in Humcha region and need comes to conduct a small scale excavation to bring to light the archaeological remains of early medieval town. It's mainly because there is a beautiful description of the city of Humcha known as ***Pura Varnane*** (description of the city). But most of this literature is based on the mythology. And the work eulogises Goddess Yakshi Padmavati, and also throws light on religious affiliation and sacredness of Humcha. According to the local belief Yakshi Padmavati is the guardian deity of the region.

Secondary Sources (Books and Articles)

Hampa Nagarajaiah has so far published three important books which throws a welcome light on the history of Santaras of Humcha. They are

1. *Santarau Ondu Adhyayana* (1997) 2. *Sachitra Hombuja* (1997) 3. *Hombuja Sasanagalu* (1997). All of them are in Kannada.

In his first book ***Santarau Ondu Adhyayana***, (1997) the author has made use of all the available inscriptions and even the secondary sources to reconstruct the history of Santaras of Humcha. He has tried to give a vivid picture of Santaras based on the available inscriptions. He has traced the political history of the Santaras of Humcha and the other branches of the Santaras, and very elaborately highlights the Queens of the Santara rulers their religious affiliation and liberal donations made by them for the welfare of the society. While dealing with the matrimonial alliances of Santaras with the contemporary rulers he highlights Ganga rulers and gives a detailed genealogy and chronology of Ganga rulers also. The other aspects touched upon by the author is the religious art and architecture aspects of Santaras of Humcha. At the end of the book once again he has furnished all the available inscriptions from Humcha region. But certain dates assigned by him to the various ruling kings are not totally acceptable as scholars like Ramesh K.V. and Madhav N. Katti has given different set of and dates and they are more agreeable.

Where as in his second work ***Sachitra Hombuja*** (1997) the author has tried to give a pictographic picture of Hombuja. Mainly the book becomes very useful to the pilgrims and tourist who visit the place regularly as it contains a brief history of the area and the early rulers and has some colourful photographs and a brief description of the monuments and sculptures of Humcha temples.

The third book of the author ***Hombuja Sasanagalu*** (1997) he has compiled all published and his few new found inscriptions in this book. He has

given the text of the inscriptions and also the Kannada translations for the same. Hence for anybody looking for Humcha inscriptions all the inscription are available in this book.

B.R.Gopal in his book titled ***The Chalukyas of Kalyana and the Kalachuri*** (1981) refers to the Santara rule in the context of the various feudatory rulers of Kalyana Chalukya.

The next reference comes from P.B.Desai's work ***Jainism in Karnataka and Some Jaina Epigraphs*** (1975). Though as he himself very specifically says that he has not touched upon Jainism as seen in southern Karnataka but still he makes a passing reference to the Santara rulers while speaking about the Yakshi Padmavathi. And the Yakshi Padmavathi cult for the first time was introduced in Humcha under the royal patronage i.e., Santaras of Humcha.

B.A.Saletore in his work ***Medieval Jainism*** (1938), has quoted some of the important rulers of the Santaras of Santalige-1000. The same author also has written two more books known as ***Ancient Karnataka*** (1936) Vol.I, ***Kannada Nadina Charite*** (Vol. I) (1941). Both the books give a brief political history of Santaras of Humcha.

Krishna Rao M.V., and M.Keshav Bhat (Eds), in ***Karnataka Ithihasa Darshana*** (1970), while referring to the feudatory rulers of Karnataka such as Abhira, Vaidumba, Banas, Gangas, Alupas, Senavaras also refer to the Santaras. A short introduction to the Santaras and the achievement of Vikrama Santara and Nanni Santara and others are referred to.

K.V.Ramesh, in his book ***A History of South Kanara*** (1970), refers to the rule of Santaras of Humcha. It mainly highlights how the area was under the control of the Alupa rulers of South Kanara before the establishment of Santaras power at Humcha.

Similar reference is also made by Gururaja Bhat in his work entitled ***Studies in Tuluva History and Culture*** (1975) like K.V. Ramesh, while discussing the political history of the Alupas refers to the rise of power of Santaras of Humcha from the Alvakheda of Alupas around 9th century A.D.

S.Settar in his book the ***Hoysala Temples*** (1992) while referring to the artisan class, makes a reference to some important sculptors who hailed from Santalige *nadu*.

Venkatesh in his work ***South Indian Feudatory Dynasties*** (once again has given a elaborate political history of Santaras of Humcha along with many more minor dynasties. But other than reconstructing the genealogy and chronology of Santaras of Humcha he has not touched any other aspects of Santras of Humcha.

The first and the foremost article which highlights and traces the Origin of Humcha is written by K.V. Ramesh and Madhav. N. Katti's work, "The Origin and Early History of the Santaras of Santalige-1000" in the ***Quarterly Journal of Mythic Society***.²⁹ These scholars based on the inscriptional references trace the origin of the Santaras and the early history of Santaras of Santalige-1000. An attempt is made by these scholars to trace the original home of the Santaras, their establishment in Humcha region as feudatory rulers and the genealogy of the early rulers. The genealogy given by these scholars is more or less made use of while establishing the genealogy and chronology of the

Santara rulers. The article also highlights the matrimonial relations established by some of the important Santara rulers with neighboring feudatory rulers.

M.A. Dhaky has worked on '**Santara Sculpture**'.³⁰ And he highlights the contribution made by the Santaras of Humcha in the field of art. Based on chronological and stylistic grounds the author makes a critical analysis of the sculptures and some architectural pieces found at Humcha. For the sake of a better understanding of these sculptures and to trace the development of the same he classifies them into six groups and highlight the important and distinct features of the same.

Jagganatha Shastri, wrote two articles in Kannada, "**Pomburchchandra Arasu Manetana**"³¹ and "**Sri Kshetra Homburchchads Sasanagalu Ondu Adyayana**".³² The articles provide a brief political history of Santaras of Humcha and descriptions of some of the important rulers who ruled Santalige-1000 and he too highlights the matrimonial relations of Santaras with contemporary ruling families.

Yet another article is written by Vasanta Kumari. "**Santara Dynasty, A Prominent Feudatory of South India**".³³ Once again the article highlights the important achievements of some of the rulers of the Santara period.

Thus the previous work though they are not in full despite various scholars have worked on different aspects of Santaras, which do not give a comprehensive and holistic approach in understanding the Santaras of Humcha. The present study covers all the short coming of earlier work. Thus this research is an attempt to study and understand the Santaras of Humcha in totality.

The Present Study

The present study is entirely based on the inscriptions supplemented by field survey of monuments, sculptures, sites, temples and other related material evidences. The published epigraphs are mainly found in Shivamogga, Chikkamagalur and some in South Kanara districts. Some of the inscriptions of Humcha region give us a mythological story regarding the establishment of the dynasty at Humcha while others give a genealogy of the rulers of this family, the matrimonial alliances of the rulers with the contemporary rulers, and the boundaries of the kingdom. Since the dynasty ruled the Humcha region for nearly 400 years, certainly the life and culture of the society under them would have more distinctive features and contributions under their patronage. It is therefore necessary to reconstruct a comprehensive history and culture of the Humcha region under the Santaras. Such an attempt is to be made in this study.

Hence it is worth quoting the words of **Mark Twain** (American Writer who visited India by the end of the 19th Century) in the light of understanding the rich ancient, pluralistic and living culture of India. "India, Land of dreams and romance- the country of a hundred nations and a hundred tongues, of a thousand religious and two million gods, cradle of the human race, birth place of human speech, mother of history, grand mother of traditions, the land that all men desire to see and having seen once, by even a glimpse, would not give that glimpse for the shows of the rest of the globe combined",³⁴ The diverse cultural elements of India are quite fascinating. So has been the Indian polity. The vast Indian subcontinent has sheltered many religious and cultures. Karnataka being a part of this subcontinent is not an exception to the same. It is said that '**India is not a just Nation but a Vision**'. This Indian vision has

been a synthesis of the religious and cultural value of many thinkers and philosophers.

Jainism, one of the ancient religions of India has played a prominent role in the annals of history. Its concern for life and the advocacy of peace as a great value is commendable. The Santaras of Humcha who were the followers of Digambara sect of Jainism ruled over a small principality though have contributed significantly to the History and culture of Karnataka. As A.S. Altekar says during the Rashtrakuta period nearly 1/3 of the population of the empire was constituted by Jains. The Santaras Kingdom existed for more than 400 years from 8th to 12th century A.D., and they ruled over the dense Malnad region. But several aspects of their history are unclear and has not received due attention of the scholars. Scholars like K.V. Ramesh, M.A. Dhaky and others opine that the spread of the Kalamukha sect of Saivism in the Malnad region also effected the dominant position of the Jainas in the region.

During Ramanujacharya's visit great Srivaishnavism saint from Tamil country came to Karnataka during the end of 11th century A.D. or beginning of 12th century. And his visit was instrumental in converting many Jainas into Srivaishnavism. Even in the deep Malnad region in a much later period several Jainas were converted into Srivaishnavism. As their profession was agriculture the new converts continued with the same profession but with a different name known as 'Namadhari Okkaligas'.³⁵ The minor dynasty of the Santaras, which played as an important feudatory state to their Master's had their own polity and administration. As the life, culture, politics and administration of their period have not been brought into limelight. This study attempts and take up such micro studies in detail. In this study an attempt is made to highlight the socio-economic conditions, religious and cultural situations, art and architecture

and obviously polity and administration. These days we seen in the field of study and research 'it's the small narratives against the mega narrative'. In the light of the same in a nutshell this is an attempt to throw light on the history and culture of a remote Malnad region which has not been seriously studied so far.

The present Jaina matha, the Basadis, the monuments at Hosagunda near Sagar, a few temples at Billesvara near Humcha, and some relics of the period will be extensively studied to elicit information for the present study. The Malnad region is rich in folklore also. During the fieldwork in this area some aspects of the oral tradition have been taken into consideration for the suitability of the study.

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Chapter II

The Political History of the Santaros of Humcha

Chapter II

THE POLITICAL HISTORY OF THE SANTARAS OF HUMCHA

The history of Santaras of Humcha can be studied in two parts, i.e., **Humcha** as their first capital and **Setu** as their second capital. But the administrative area ruled by them is usually known as **Santalige-1000**, which corresponds to the western parts of Shivamogga from about the middle of 9th century A.D. The inscriptions are the only source for us to establish their genealogy and these inscriptions are found in different parts of Shivamogga district such as Hosanagar (old Nagar), Sagar, Shikaripur, Tirthahalli, and Sorab taluq of Shivamogga district.

The Origin of Santaras of Humcha

The Santaras of Humcha started their rule in the dense Malnad region of Shivamogga district. The province they ruled was known as Santalige-1000. Regarding the Origin and the name 'Santara' two scholars namely K.V. Ramesh and Madhav N. Katti has been very well dealt in one of their article¹ and the opinion expressed by these two scholars are agreeable. Before this, the member of this family and the province of Santalige on which they ruled were spelt as Santaras of Santalige.²

The capital of Santaras was known as ***Pombuchchapura***, ***Pombuchcha***. This capital is also known by several other names such as *Pombuchcha*, *pombucha*, *Patti Pombuchcha* and *Kanakapura*³ i.e., the modern Humcha, located in the Hosanagar taluq of Shivamogga district. The rulers

were known as Santaras and the geographical area they ruled was well known as Santalige-1000. The rule of the Santaras over Santalige-1000, province lasted for more than four hundred years. The Alupas seem to have lost Santalige province to the Santaras after their defeat at the hands of the Rashtrakuta King Krishna II.⁴ The Santaras who were *mahamandaleshwaras* under the Rashtrakutas were entitled to the honour of **Panchamahasabdas**.⁵ They had the epithet 'the lord of northern Madhura (*Uttara Madhuradhisvara*). They claim that they originated from *Ugravamsa* (*Ugravamsodbhavar*). This is the *Vamsha* to which the 23rd Tirthankara Parsvantha belonged to. But in some inscription the *Ugranavaya* is replaced by a another name **Santaranvaya**, ever since the founder Jinadatta assumed the other name of Santara.⁶ And some of the inscriptions of their period also speak of other epithets borne by the Chiefs of Santara family such as the Lord of City of Patti Pombuchcha,⁷ (*Patti Pombuchcha Puravaradhisvara*), obtainer of the boon from the Goddess Padmavathi (*padmavathi Labda Varaprasada*) and thunderbolt to the race of Tondamandalikas (*Tondamandalika – Kula chala-Vairadanda*).⁸ The province ruled over by the Cholas was known as Tondamandala. Therefore **Tondamandalikas** referred to in these records of the Santaras were the Chola rulers.⁹ They had the banner of monkey (*Vanaradvaja*) and lion as their crest (*Mriga lanchana*).¹⁰ This they claim on the basis of a mythological story. According to this mythological story their early ancestor by name Raha took part in the Mahabharatha War on behalf of the Pandava rulers and Lord Krishna blessed him by granting **Vanara dvaja** and **ekasankha**. Thus they claim superior Origin and had the same flag and insignia as used by the Pandavas, the **Monkey flag** and the **Lion crest**. But none of the ancient **Puranas** including **Jaina Mahabharatha** speaks of any hero by name Raha or Sahakara.

The Early Santara Rulers

According to the later inscriptional sources, Raha is stated to be the progenitor of the family. And he is said to have played a victorious role in the **Mahabhartatha** war fought at **Kurukshetra** and that in appreciation of his valour, Lord Narayana bestowed upon him the insignia of **ekasankha** and **Vanara dhvaja**.¹¹ But this description appears to be unhistorical because, throughout their history the Santaras professed Jaina religion and belonged to *Parsva Santana*.¹² According to their inscriptions after Raha their appeared many more rulers and then came Sahakara. He was a cannibal by vow (*Atamnaramamsavratana*).¹³ Jinadatta was his successor.¹⁴ It's from this Jinadatta the Santaras speak of their genealogy as Jinadatta was responsible for establishing '*Pomburchcha*' as their capital city. The inscription gives a vivid picture about this Jinadatta such as "He was like a Lion on the great mountain of the celebrated *Ugra-anvaya* and before him all the kings in the World were like Deer". The inscription also says that he too participated in the Mahabharatha war and obtained '*ekasankha*' and '*vanara dvaja*' from Vishnu.¹⁵ So just to establish their superior ancestry they seem to have woven this kind of mythological story to establish their power in this Malnad region.

Jakiyabbe (Sanskrit:Yakshini) bestowed upon Jinadatta, the *Simha lanchana* (the Lion crest), on appreciation of his victory over the demon Simharatha in south. Further Jinadatta is said to have fought and killed the demon Andhasura, freed the fort of Kunda from the clutches of the demon Khara and Dushana (Kara and Dhushana were the brothers of Ravana, who were killed by Rama).¹⁶ Hence once again they are just trying to strengthen their claim from the reputed North Indian Dynasties or Puranic Heroes.

The epithet *Padmavathi labdha vara prasada* denotes that the Santaras were devout worshipper of Goddess Padmavathi, the Jaina Yakshi. This, is further corroborated by the statement, that pleased with the achievement of Jinadatta, she came to stay on the *Lokki* tree (*Vitex Nigunda*) in the city of *Kanakapura* (i.e., Humcha)¹⁷ due to which she came to be known as later on *Lokkiyabbe*. Humcha was declared by her to be the headquarters (*rajya sthana*) of Jinadatta's Kingdom. But according to K.V.Ramesh, and Madhav N.Katti, this description appears to be purely mythological and has no ground to claim as such, for this city was under the effective sway of the Alupas of South Kanara.¹⁸ This family hitherto known as ***ugranvaya*** came to be called ***Santara anvaya*** ever since Jinadatta assumed the second name, ***Santara***.¹⁹

Srikesi and Jayakesi, two brothers, succeeded to the Santara throne after the rule of Jinadatta and a number of others whose names are not known.²⁰ These two brothers were the earliest historical figures of this family, while Raha, Sahakara and Jinadatta were only mythological ancestors.²¹

Jayakesi (C.825-850 A.D.):

Srikesi was succeeded by Jayakesi. An undated epigraph²² of the reign of Rashtrakuta Nripatunga Amoghavarsha (Amoghavarsha I- 814-80 A.D.), states that Jagesi of Chantarajakula (i.e., Santaraanvaya) was administering the entire Santalige region. Jagesi of this record has been identified elsewhere with Jayakesi²³ Ranakesi son of Srikesi and Mahadevi succeeded Jayakesi his uncle. He was followed by a number of rulers.²⁴

Vikrama Santara (C.890-920 A.D.):

Since many rulers by the same name appear in this dynasty we can refer to this ruler as Vikrama Santara (I) so as to avoid confusion with later

rulers. He was one of the most powerful early rulers of the Santara family. It's under his rule that he succeeded in consolidating the Santalige province by driving out all the rival chiefs. He thus became the first historical ruler of this dynasty and one of the inscriptions even mentions the geographical extension of his Kingdom. Accordingly his province was bound on the south by the **river** on the west by **Tavanasi** and on the north by **Bandaga**. He is said to have performed ***Hiranyagarbha dana*** in which he offered several gifts.²⁵ But the inscription has not specified the eastern boundary of his kingdom. He is credited with the foundation of Santalige kingdom.²⁶ He is also called Tolapurusha Vikramaditya Santara in his earliest dated record of 898 A.D.²⁷ *Hiranyagarbha* is one of the sixteen *Mahadanas*, (*Shodasa Mahadana*) and not just Vikram Santara, even some more rulers of this period claim that they performed one of the great sixteen *danas*. This leads us to surmise that he should have also performed the ***Tolapurusha dana***. The Vikrama Santara figures as a subordinate of Rashtrakuta Krishna II in 903 A.D.²⁸

An inscription²⁹ assigned to 890 A.D., by Rice refers to the rule of Santara Chief who was a subordinate of Rashtrakuta Krishna II (*Prithvivallabha Kannarasa*). This record has been assigned doubtfully to the rule of Vikrama Santara and to that of his immediate predecessor whose name is not known,³⁰ On the basis of the two records³¹ referred to above we are inclined to attribute it only to the rule of Vikrama Santara (I), for he was already known to have been a feudatory of Krishna II (880-915 A.D.).³² This Vikrama Santara married Lakshmidevi daughter of Kamadeva, the ruler of Banavasi whose identity is uncertain. (May be one of the members of the Kadamba family).

Chagi Santara (920-945 A.D.):

He was the son and successor of Vikrama Santara (I). He is only known by one inscription. He is said to have got excavated a tank named after himself as *Chagisamudra*, probably at Humcha.³³ It's only on the basis of the probable duration of the rule suggested for him, three more inscriptions can be assigned to his period.³⁴ These three epigraphs,³⁵ belonging to the rule of ***Suvarnavarsha*** (Rashtrakuta Govinda IV 930-34/35 A.D.), make mention of a Santara Chief Chaladanka Rama Santara who was ruling over Banvasinadu. But according to Hampa Nagarajaiah, this Chaladanka Rama Santara was none other than Tolapurusha Vikrama Santara. But he has mistaken the Rashtrakuta ruler Govinda IV's title Suvarnavarsha and reads as Suvarnavali. He identifies this Suvarnavali as the parts of Honnali region and says that it was a part of Santaras Kingdom. But the inscription clearly refers to the Rashtrakuta ruler Govinda IV, and there is no further evidence to substantiate that the Honnali area was then known as Suvarnavali and formed a part of Santalige-1000 as said by Hampa Nagarajaiah. Further he tries to identify the area of Suvarnavali, and was ruled, by a ruler named Vallabha. So far at least we can conclude that the reference to Chaladanka Ram Santara refers to Chagi Santara who seems to have ruled between C.920-945 A.D., and the name 'Chaladanka Rama' also later on appears to two more rulers by name Raya Santara Deva³⁶ and Raya Tailapa Deva.³⁷ Yet again another group of scholars try to identify the early ruler Jinadatta, who is described as *Kanaka Kulodhbhava* and *Kalasa rajanvaya* in an inscription³⁸, assigned to 950 A.D. and identified with 'Chagi Santara'.³⁹ But he cannot be associated with this family for: 1. the beginning portion of the record does not contain the usual epithets and description of the Santara Chiefs; 2. Jinadatta belonging to this

family was of a more mythical person;⁴⁰ and 3. the Kalasa region referred to in this record figures as a *Rajya* in the 12th Century A.D.⁴¹ Chagi Santara had established matrimonial relations with Aluva Kheda ruler. He is said to have married Enjaladevi daughter of Rananjaya.⁴²

Vira Santara (945-70 A.D.):

He succeeded his father and is stated to have married Jakaladevi, daughter of a certain Santivarma whose name and family to which Santivarma belonged are not known.⁴³ Kannara Santara and Kavadeva were his two sons. The former appears to have predeceased the latter. Then Kavadeva was succeeded by his son Tyagi Santara. Kavadeva is said to have married his daughter Chandaladevi to Vira Bayalanatha.⁴⁴

Nanni Santara I (1020-30 A.D.):

After the rule of Tolapurusha Vikrama Santara (I), for nearly seventy years or so we do not come across any proper information regarding the real successor of the Santara throne. Even inscriptions fail to throw any proper light regarding this. But keeping in mind the genealogy as given in inscriptions of Humcha,⁴⁵ tentatively it can be concluded that Nanni Santara I, was the son and successor of Tyagi Santara.⁴⁶ This Nanni Santara seems to have established matrimonial alliance with the Silaharas of North Konkan.⁴⁷ The ruler Nanni Santara was also known as Annaladeva and among many epithets he had, one was *Nanni Santara (Nanni Santara Namadi Samasta Prasasti Sahitam)*.⁴⁸ Yet another record⁴⁹ of the 1027 A.D., refers to the reign of Vikramasantara. So once again on the basis of different epithets we can safely conclude that Vikramasantara was none other than Nanni Santara I *alias*

Annaladeva. Yet another record from Talagunda also speaks of a ruler by name Odduga.⁵⁰ This Odduga is supposed to have fought against Talagunda in *Saka* 930, or 1007 A.D., and carried away cattle of the temple and young married women (*Yeleven-dirannu, devara tarugallannu seledoydanu*). Here Odduga is just referred to as belonging to Santalige but no titles or epithets are attached to his name. So once again Hampana has come to the conclusion that Odduga was also none other than Nanni Santara I.⁵¹ But scholars like Ramesh.K.V. and Madhav N. Katti have given a long ruling period for Nanni Santara I.⁵² But from Nanni Santara to Vira Santara III or Biradeva there appear four rulers in between. And once if we assign such a long ruling period for Nanni Santara then it becomes very difficult to assign the rule of these four rulers of the dynasty. So tentatively the ruling period can be fixed between C.1020-30 A.D., to Nanni Santara I.

Raya Santara (C.1030-35 A.D.):

He is supposed to have succeeded his father Nanni Santara I. A much damaged inscription,⁵³ dated 1058 A.D. mentions *Mahamandalesvara* Raya Santara Deva. He seems to be the same ruler by name Vira Santara III, who married the daughter of Alupa Ruler Pattiyodeya.⁵⁴

Chikka Vira Santara/ Vira Santara II (C.1035-40 A.D.):

Raya Santara was succeeded by his son Vira Santara II, and in turn succeeded by Ammana. But the records fail to throw any light regarding his achievements as a ruler. But since his name appears in the genealogical list of the Santaras and even speaks of his relation with some contemporary ruler in the context of the matrimonial alliance, hence only a passing reference has been made of this ruler here.

Ammana (C.1040-50 A.D.):

Once again nothing can be said about this ruler due to the paucity of epigraphical information. This Ammana is also referred to as Oddamman.⁵⁵ Ammana gave his daughter Biraladevi to Bankeya i.e., Bankideva (Alupa ruler) and brought the younger sister of Bankideva I by name Mankabbarasi as the wife of his son Tailapadeva I, who became his successor to the Santara throne.

Tailapa Deva I (C.1050-1060 A.D.):

Its only on the basis of matrimonial alliance given in the inscription, tentatively the dates can be fixed between C.1030-1060 A.D.⁵⁶ Keeping in mind that the dated inscription of Vira Santara III, the son and successor of Tailapa Deva I, in 1060 A.D.,⁵⁷ tentatively Tailapa Deva's ruling period can be fixed from C.1050-1060 A.D.

Vira Santara III (C.1060-70 A.D.):

As mentioned earlier he succeeded his father to the Santara throne in 1060 A.D. He was also known, in inscriptions, as Biruga and Viradeva. His well known inscription⁵⁸ speaks of the gifts offered by him to the family Goddess *Nokkiyabbe i.e., Lokkiyabbe*. During his rule he had to face attacks from the Hoysalas as seen from an inscription.⁵⁹ The inscription speaks of the death of a hero by name Kumbara Siriyama, who lost his life in C.1062 A.D., while fighting against the Hoysala force. At the same time the inscription of Vira Santatra III, also praises him saying that he freed the Santara Kingdom from those who had no claim to it,⁶⁰ (*Niradayadamum nishkamtakamum nirakulamum madi*). His title Trilokyamalla Santara Deva,⁶¹ refers that he was a

subordinate of the Chalukya's of Kalyan by name Trilokyamalla Someshvara I (1043-68 A.D.).

Vira Santara seems to have had two wives. One was known as Bijjaladevi, according to the genealogical account provided in Nr.35 inscription,⁶² dated 1077 A.D. But yet another inscription dated 1062 A.D.⁶³ refers to Chagaladevi as his wife. This Chagaladevi is stated to have set up a *Makara Torana* in front of a Basadi of *Nokkiyabbe* i.e. *Lokkiyabbe* the family Goddess of Santaras and she is also supposed to have built a temple by name *Chagesvara* at *Balligame* (Shikaripur Taluq of Shivamogga District). However, so far it's not been identified as to which was this temple and god i.e., Jaina or Saiva.

The inscription of Nagar 35⁶⁴ also refers to two of his brother's viz., Singideva and Burmadeva (and their mother is referred to as Mankabbarasi), but nothing is known about them from any other inscriptional records. This Vira Santara and his wife by name Viramahadevi *alias* Kanchaladevi *alias* Biraladevi (daughter of Rakkasa Ganga of Ganga Family).⁶⁵ They are Taila *alias* Bhujabala Santara, Nanni Santara (II), Odduga, (Oddamarasa), and Burma II. Vira Santara died in 1070 A.D.⁶⁶

Taila II/ Bhujabala Santara:

In one inscription,⁶⁷ Virasantara Deva is mentioned as subordinate to Tribhuvanamalla Deva (i.e., Vikramaditya VI. Yet another inscription⁶⁸ of same 1077 A.D., refers to a ruler by name Bhujabala Santara. Hence we can identify Taila II, Virasantara and Bhujabala Santara seem to be one and the same.⁶⁹

Nanni Santara II (1076-1105 A.D.):

Shikaripur inscription⁷⁰ speaks of one Santaradeva who is stated to have laid seize to some place in 1076 A.D., and he can be identified as the younger brother of Bhujabala Santara i.e., Nanni Santara II.

Most probably Taila II or Bhujabala Santara did not rule for a long period. Hence, next to Vira Santara III, we can see the ruling period of Nanni Santara II who is described as the *most important ruler of Santaras of Humcha*. His record⁷¹ dated 1077-78 A.D. is very important as it vividly contains the information as well as the genealogy of the members of this family without any interruptions. Further the same inscription also throws much light on the history of some contemporary chiefs like the Alupas, the Gangas, the Bayalnad chiefs, the Kadambas and the Nolambas who had matrimonial relationship with the Santaras. The same inscription speaks in length the genealogy of Rakksa Ganga of Ganga family to whose family Nanni Santara II's mother Viramahadevi belonged to. In the same inscription there is an exaggeration of Nanni Santara's valor, where it is mentioned that Chakravarthi probably Chalukya Vikramaditya VI, himself came to meet him half way and offered half of his seat on the metal throne (*Loha Simhasana*) to him.⁷²

Nanni Santara seems to have succeeded in consolidating his province by defeating enemies, who were a menace to his Kingdom (*rajya kantakamam nishkantam madi*) and brought the whole province under a single umbrella (*eka chattra*). The literary meaning of Nanni Santara is nothing but one who is 'embodiment of truth'.⁷³ The same inscription speaks of the construction of Pancha Basadi under the guidance of Chattaldevi, the sister of Viramahadevi of

Ganga family along with her (deceased) sister sons and made certain land grants to the Basadi on that occasion. The Panchakuta basadi was built as a Memorial structure, which was also known as '*Urvi tilakam*' in memory of the merits of the parents of Chattaladevi and Viramahadevi, i.e. Arumulideva i.e., Rakkasa Ganga, and Gavabbrasi, as well as the parents of Nanni Santara II, Viraladevi and Vira Santara III and Rajaditya (younger brother of Chattaladevi and Viramahadevi), respectively.

This Nanni Santara seems to have been assisted by his two younger brothers in administration, as their names very often appear along with Nanni Santara II. They were Tailapa II and Odduga *alias* Vikrama Santara. But some times both these brothers also made some land donations independently. For Example, an inscription from Humcha⁷⁴ speaks of Odduga alias Vikrama Santara who made certain land grants to Panchakuta Basadi for the maintenance of this Basadi free of all taxes. The inscription is dated to 1087 A.D. Where as an inscription dated 1096 A.D., of the reign of Vikramaditya VI, refers to a war and mentions Tailapa II as his subordinate.⁷⁵

Yet another inscription of Tirthahalli 192, dated to 1103 A.D., furnishes the genealogy of Nanni Santara II down to four sons of Vira Santara III. (A separate genealogy table is furnished based on this inscription). Nanni Santara also sometimes called himself as Triibhuvanamalla Santara, from the title of his Overlord Tribhuvanamalla Vikramaditya VI. The Tirthahalli record speaks of the construction of a Basadi by Chattladevi in association with her sister's four sons, opposite to Panchakuta Basadi, which was already in existence at Pombuchcha. (But now no remains of this Basadi are traceable).

Odduga/Kumara Roddamarasa/ Vikrama Santara (C.1100-30 A.D.):

Nanni Santara II seems to have succeeded by his younger brother by name Odduga. He was also known by names such as Kumara Roddamarasa and Vikrama Santara.⁷⁶ This is the only reference regarding this ruler when Tailapa II, a Chief belonging to the family of Kadambas of Banavasi was engaged in hostilities with the Santaras of Humcha, which is indicated by a reference to an encounter that took place in 1127 A.D., against the Santaras. But once again the inscription does not give any information regarding Barman II the younger brother of Odduga. Odduga/Vikrama Santara had established matrimonial relationship with the Pandyas as he is said to have married Chandaladevi, the Pandyan princess but unfortunately the inscription has not specified her father's name.⁷⁷

Taila III or Tribhuvanamalla Santara (C.1130-45 A.D):

Only, Nagar 37 inscription⁷⁸ speaks that Odduga was succeeded by his son Taila III *alias* Tribhuvanamalla Santara. But none of the rulers have left any records to know any aspects of their ruling period. The only information available is that Taila III had one daughter and one son. The daughter was named as Pampadevi and the son was known as Srivallabha *alias* Vikramasantara II. The rule of both the sister and Srivallabha is recorded in 1147 A.D. inscription.⁷⁹

In the same year they are supposed to have constructed the Northern *Pattsale* of the Panchakuta Basadi at Humcha and granted some gifts to the same Basadi. Pampadevi is also credited with the title of *nutana Attimabbe*

(modern Attimabbe) as she was very much involved in activities connected with Jainism.⁸⁰

Vira Santara IV (C.1157-1200 A.D.):

He is supposed to be the son and successor of Srivallabha or Vikrama Santara II. He got married to Bachaladevi, the daughter of Pampadevi, who was the elder sister of Srivallabha (i.e., his aunt's daughter). Very interestingly three of his records⁸¹ dated 1172 A.D., 1189 A.D. and 1191 A.D., do not mention his overlord.

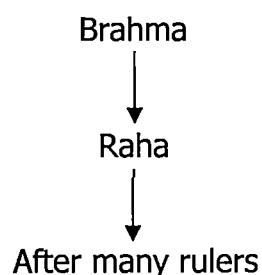
But yet another record,⁸² dated 1197 A.D., mentions Trilokyamalla Somesvara IV (1184-1200 A.D.) as his Overlord. Does it mean that for some time he succeeded to rule as an independent ruler? But it's very difficult to answer this question because all his records have appeared only in Shivamogga, Shikaripur and Sagar area but none from the capital Humcha or Pombuchcha. At the same time his inscriptions also speaks of Mahapradhana Kumara Sroyama, Pattasahani Bomayya etc as his subordinator.⁸³ In an incomplete record⁸⁴ he is referred to as Tribhuvanamalla Bhujabala Pratapa Santiyadevarasa. Another epigraph⁸⁵ of 1191 A.D., refers to a battle in which Ekkalarasa of Uddhare marched against the Santaras but fled the battle field. This Ekkalarasa has been identified with a local chief who was then ruling over Banavasi.⁸⁶

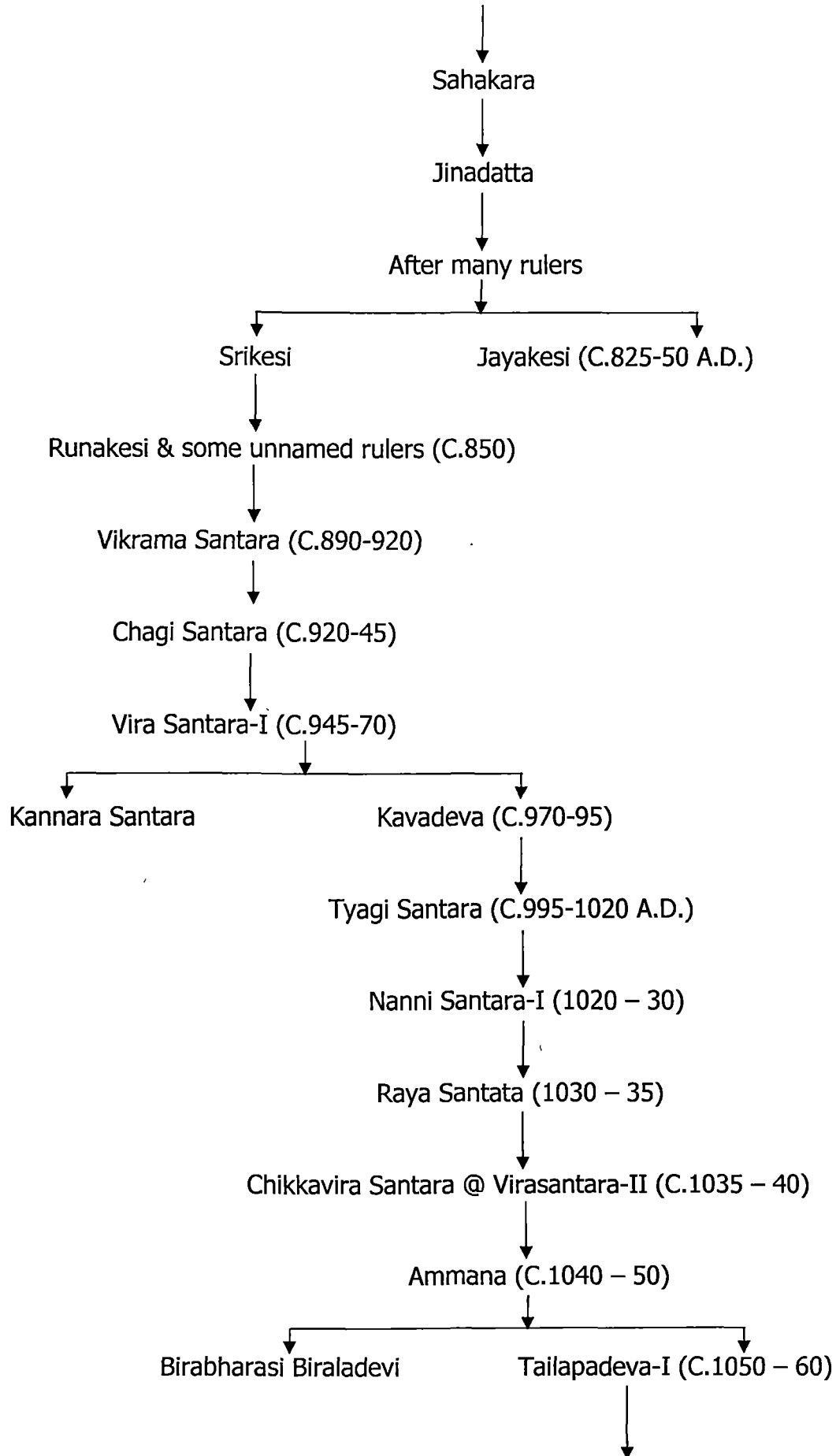
Kundana (1220-30 A.D.):

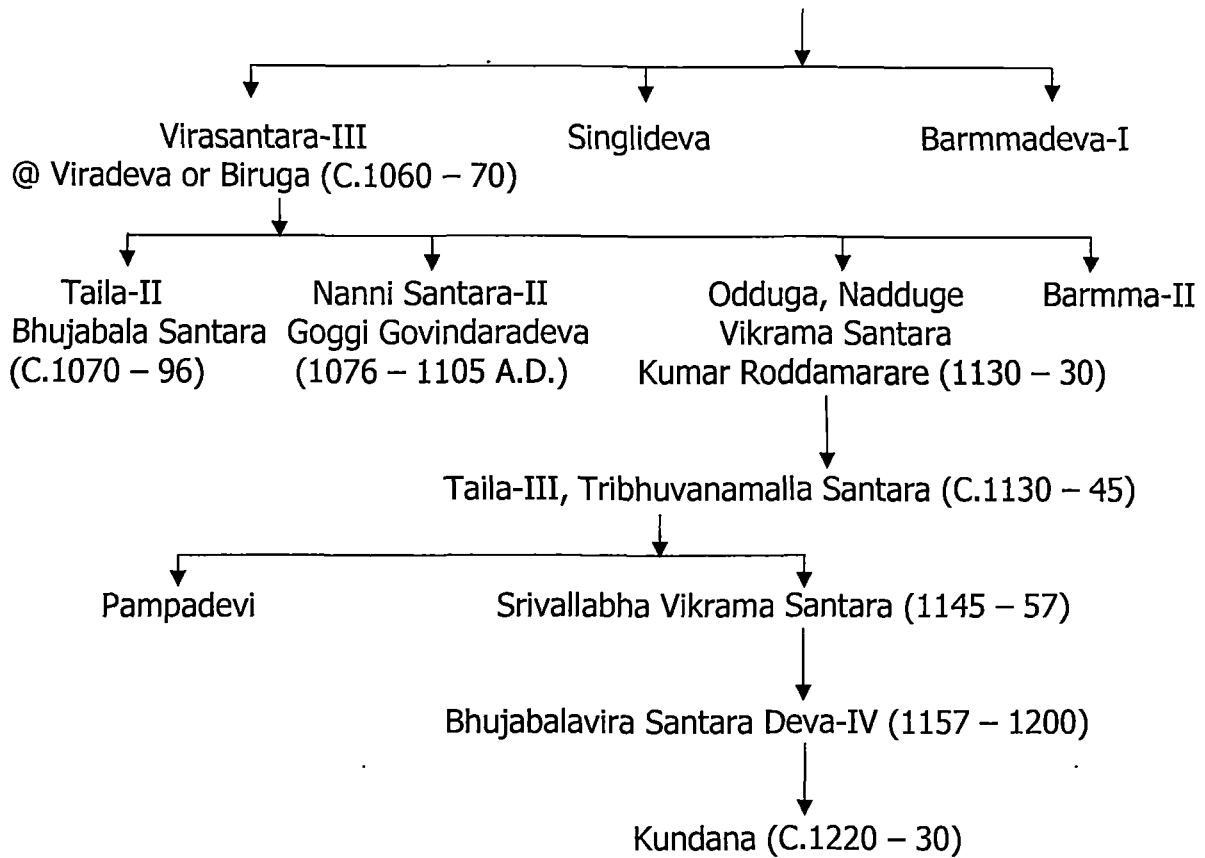
Nearly after a long gap of 20 year, we find one inscription, which belongs to the last ruler of Santaras of Humcha,⁸⁷ belonging to the rule of Tribhuvanamalla Santara and his brother Kundana. The importance of this

record is that it furnishes the genealogy of the Alupa rulers on one hand and on the other it reveals the names of two chiefs of the Santara family who are otherwise unknown. Tribhuvanamalla Santara of this record has been identified with Vira Santara IV.⁸⁸ He had the title '*Pandita Pandya*' and '*Pandya Dhananjaya*' as also the epithet *Hurmadi Chakravarthi*.⁸⁹ His two brothers were Virabhupala and Kundana. Of the two Kundana succeeded the Alupa ruler Kulashekhar (C.1160-1220 A.D.).⁹⁰ Thus this is the last reference to a ruler that we come across regarding the Santaras of Santalige who ruled the area having Pombuchcha i.e. modern Humcha as their capital city. But after the rule of Srivallabha no other ruler has issued any inscriptions from the capital city. So by 1230 A.D., or early part of the Santara's rule seems to have come to an end from this capital city. To conclude, it's quite interesting to observe that the Santara's succeeded to rule the area of Santalige-1000 region for nearly 400 years. But they never succeeded in establishing an independent dynasty, and remained only as *Mahamandalesvaras* of the major ruling powers throughout their ruling period. But still their inscriptions never speak of any major wars and except for some intermediate stage they remained in power for a long period. It's mainly because they succeeded in establishing matrimonial relations with all small feudatory families or contemporary chiefs, hence we don't see that they fought many wars and remained peaceful for nearly four hundred years of their rule.

The Genealogy of the early Santara's of Humcha



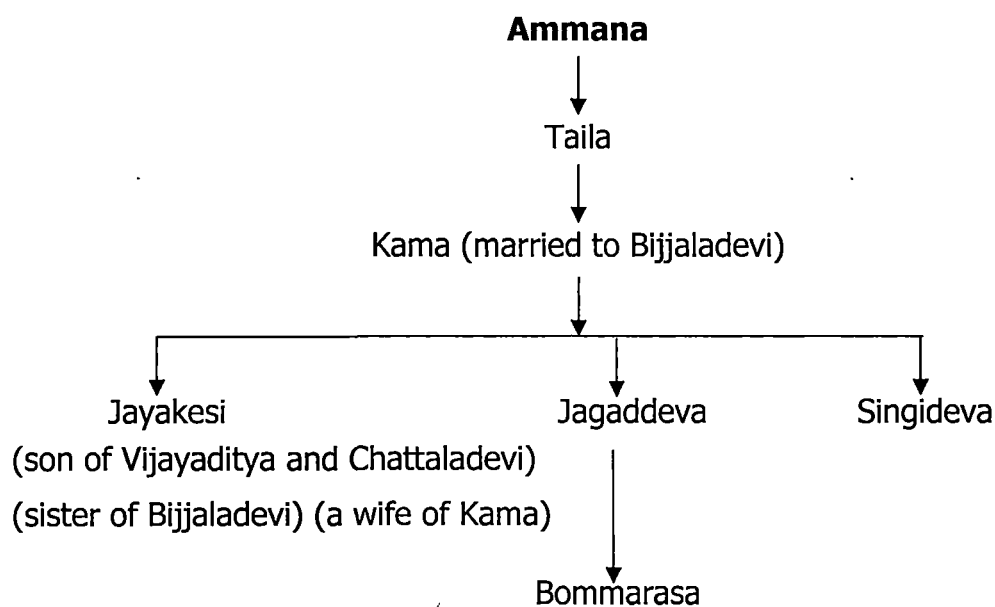




Santaras of Humcha: Setu as their Capital

The Second line of Santara rule originated from present day Sagar Taluq of Shivamogga District. It's very difficult to determine the relationship between the Santaras of Humcha and the rulers of Setu, which was the second Capital of the Santara's of Santalige-1000. The Santaras Chiefs of this period are stated to be the descendents of Brahma, who was born on the lotus sprouting from the naval of Vishnu. Even the inscription tries to give an explanation as to how they got the name Santaras "because of their equanimity as well as the fact that they were successful in conquering the external enemies viz., the enemy kings, and internal enemies, viz., the qualities of fear and greed."⁹¹ Shikaripura 103 inscription of dated 1149 A.D., belongs to the ruler Jaggadevarasa. But one very interesting point is that none of the Setu rulers claim their Origin from *Ugranvaya*, as done by the early Santaras of Humcha.

Here an attempt is made to trace the genealogy based on their inscription.⁹² According to this record, their genealogy commences with Ammana and his brother was Singi. Ammana's son was Taila (Taila II), whose son was Kama. Jagadeva and Singideva were his two sons. Further, Vijayadityadeva and Chattaladevi, a sister of Bijjaladevi, the wife of Kama, had a son viz., Jayakesideva, who has been reckoned as an elder brother of Jagaddeva.



(Based on the information in Sk .103 (E.C.VII) (1902) B.L. Rice (ed.))

With this genealogical background an attempt is made to reconstruct the political history of the Santaras from Setu region.

Jagaddevarasa (1146-80 A.D):

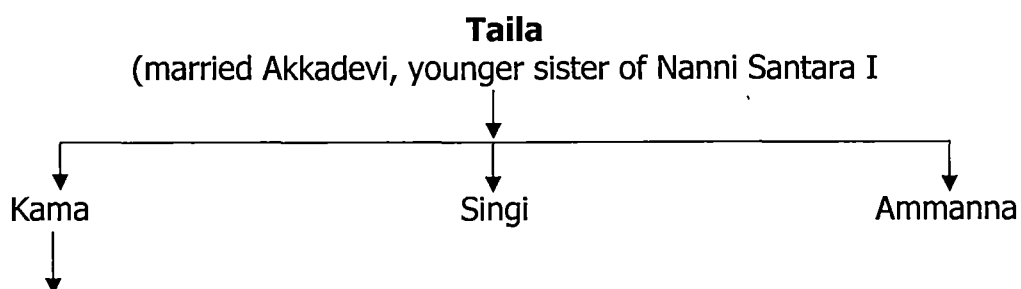
He is described as ***Mahamandalesvara***, the Lord of patti-Pombuchchapura (*Patti Pombuchcha puravaradhisvara*) and obtainer of a boon from the Goddess Padmavathi (*padmavathi labdha varaprasada*). He had the title Tribhuvanamalla, which speaks of his subordination to Chalukya Emperor

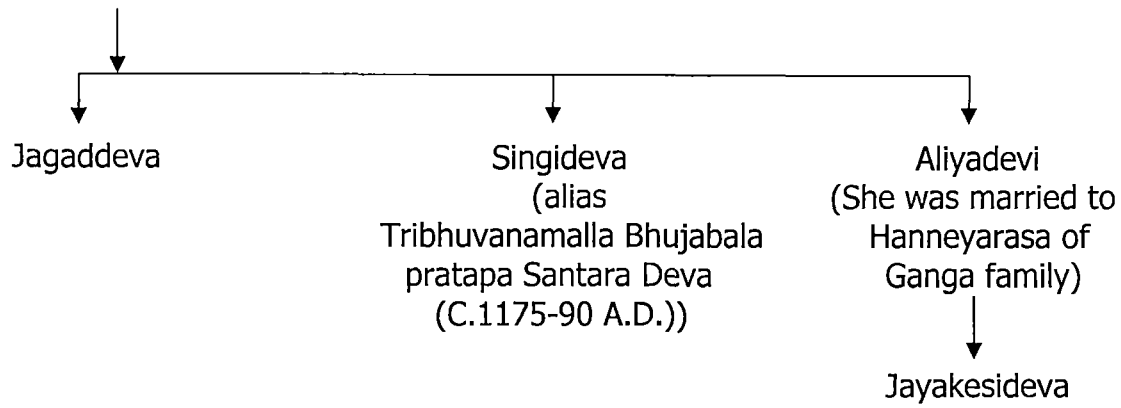
(Jagadekamalla II). His capital city was Setu (i.e., Setu *Nadu*), situated in the south-west of Sagar Taluq in Shivamogga District, but now submerged in Sharavathi back waters while constructing the Sharavathi Power Project.

There is yet another record, which comes from Sagar taluq.⁹³ This inscription is dated to 1159 A.D., and the early part of inscription eulogies Chalukya Tribhuvanamalla (Taila III 1149/50-63 A.D.). This record refers to a *mahamandalesvara* Raya Tailahadeva. On the basis of this date we can convincingly assign this ruler to none other than Jagaddevarasa himself. But the genealogy given in this record differs from that of the above said record, though the Chief of both the records is the same. The genealogy given by this record is as follows.

Raya Tailahadeva (Is it Raya Santara of Humcha?), whose wife was Akkadevi. Akkadevi is further identified as the younger sister of Nanni Santara (I). Then the genealogical portion speaks of Chiefs like viz., Kama, Simha (Singi), Ammana who were the three sons of Raya Tailahadeva. Further the record mentions Bijjaladevi who belonged to the Pandyakula was the wife of Kama. They had two sons and one daughter, viz., Jagadeva, Singideva and Aliyadevi. Aliyadevi was given in marriage to Honneyarasa, born in the Ganga Vamsa and their son was Jayakesideva.

Thus the above-mentioned two records totally differ from each other when it comes to the genealogical list.





(As given in Sagar 159. E.C. VIII (1904) dated 1159 A.D.)

Hence, it becomes very difficult to ascertain the authenticity of the record regarding the proper genealogy about these rulers, as there is only a 10 year gap between the two records.

An inscription⁹⁴ of the reign of Chalukya Tribhuvanamalla Jagadekamalla III (1163-83A.D.), dated 1164 A.D., refers to *mahamandalesvara* Raya Santara and Tailapa. We have known from a record,⁹⁵ dated 1159 A.D., that Raya Tailapadeva had a son named Kamadeva. On the basis of this record it can be concluded that *Mahamandalesvara* Raya Santara and Tailapadeva, who seems to have been mentioned separately in this epigraph, is one and the same and also identical with Jagaddeva. The battle fought at Avaraguppe in 1160 A.D., indicates that, some political disturbance prevailed during the reign of Jagaddevarasa.⁹⁶ There is one very important inscription, which throws some light on the change of Jagaddeva's allegiance from Chalukyas of Kalyana to the Kalachuris.⁹⁷ It's the ruling period of Rayamurari Sovideva (1167-76 A.D.). The reasons for the acceptance of the supremacy of the Kalachuris may be his defeat at the hands of Bijjala in about 1162 A.D.⁹⁸

An inscription⁹⁹ dated 1164 A.D., refers to the 19th regnal year of Vira Santaradeva subordinate of Kalachuri Bijjala. Jagaddeva and Singideva are also referred to in this record. But as mentioned in an earlier inscription we hear of

Jagaddeva much before this date and even later also. Hence we can conclude that the Vira Santara of this record is therefore none other than Jagaddeva himself. The earliest of his record is dated to 1149 A.D.,¹⁰⁰ and the 19th regnal year given in this record of 1164 A.D., shows that he commenced his rule in 1146 A.D., where as an record issued in 1164-67 A.D., hints at the enmity, which arose between the Santaras and the Kalachuris on Bijjala attacking Jagaddeva with his followers. However going back to the earlier record¹⁰¹ in question it refers to a battle in which the forces of Hiriya dandanayaka Aralaya, the Governor of Banavasi-12000, Birarasa the Chief of Hosagunda, Singideva of Hombuchcha, the Alupa King from below the ghats and Jagaddevarasa were involved.

Scholars like K.V.Ramesh have stated that Singideva of Hombuchcha and Jagaddevarasa have been treated as the grandson of Vira Santara.¹⁰² But as discussed earlier it seems to be a wrong interpretation of the text of the epigraph. This relationship is not acceptable for the genealogical account of the Santaras of Humcha which does not mention the names of Singideva and Jagaddevarasa. And even genealogical record as found in Setu area claims their descent from Amman, and as the grandson of Taila.¹⁰³ And Birarasa of Hosagunda, who is said to be feudatory of Bhujabala Vira Santara IV, has been identified with his name sake Birarasa of 1179 A.D.¹⁰⁴ As we do not find the records belonging to Jagaddevarasa after 1175 A.D., it may be presumed that he was succeeded by, his brother Singideva. And even during the ruling period of Jagaddevarasa he seems to have ruled along the association of his younger brother Singideva, who ultimately succeeded him. On the basis of few available records the ruling period of Jagaddeva is fixed between C.1146 to 1175 A.D.

Before making an attempt to understand the ruling period of Singideva an attempt is made to see the political situation that seems to have prevailed at that time. The Area of Santalige seems to have become a bone of contention between the Chalukyas of Kalyan and the emerged new power of the Kalachuries. Because from the source collected on the basis of some available records,¹⁰⁵ there seems to have occurred constant wars between Kalachuris Bijjala and Santaras. On the basis of same records Bijjala seems to have been assisted in these battles by the following Chiefs. Kirtideva, Bamma, Uddhareya Ekkala, Satyavdili Vikramadityadeva, Bandalikeya Soyideva and Guttimandalika Birirasa. In the last attack that took place in 1167 A.D., Kalimaraya is stated to have bravely fought and repulsed the enemies on behalf of the Santaras.¹⁰⁶ Thus from the careful analysis of the available scanty records it appears that the Santaras of Setunadu under the leadership of Jagaddevarasa and Singideva tried their level best to throw away the yoke of Kalachuri's and tried to save Santalige province for themselves.

Here some scholars have tried to identify the Chiefs who participated in the above mentioned wars. Kirtideva has been identified with the Kadamba Chief of the same name viz., Kirtideva III and Bamma with his nephews,¹⁰⁷ Ekkalarasa of Uddhare may be identified with the local ruler who was ruling over Banavasi,¹⁰⁸ Uddhare is identified with modern Udri in Sorab Taluq, Shivamogga District,¹⁰⁹ Soyideva of Bandalike may be identified with his name sake, a Kadamba Chief of Hangal, who was a subordinate of Kalachuri Bijjala.¹¹⁰ But it is not possible to identify the other chiefs mentioned in this record.

But a record of 1175 A.D.¹¹¹ gives us a piece of information that Jagaddeva was forced to accept the suzerainty of the Kalachuris. But once again within a short period Jagaddeva had again transferred his allegiance to the Chalukyas.¹¹²

Singideva: (C.1175-90 A.D.)

Jagaddeva was succeeded by his younger brother Singideva to the throne of Santaras at Setu. During the time of his ruling period, the political chaos seems to have continued and Sinda of Belagutti Chief seem to have succeeded and acquired the northern parts of Santalige-1000, during this period.¹¹³ But Singideva soon after possessing the power marched against the Sindas and succeeded in acquiring back the Santalige-1000 province from the clutches of Belagutti Chiefs. Two hero stones¹¹⁴ of the time of Isvaradeva II refer to the raids carried against him by Singideva. Isvaradeva II succeeded in resisting the aggressive attack of the Santara Chiefs and seems to have continued his sway over Santalige.¹¹⁵

Thus there continued hostility between Santaras and the Belagutti Chiefs. Meanwhile the Santaras tried to strengthen their power by establishing matrimonial relations with Gutta Chiefs. Singideva married Vijayamahadevi, the sister of Gutta Vikramaditya II (1180-1235 A.D.).¹¹⁶ Very interestingly the record of 1189 A.D., of Singideva doesn't mention any Overlord. Hence it can be presumed that he was then ruling independently (?).¹¹⁷ Singideva was said to be succeeded by his son Ballala and he was married to Tuluvaladevi, daughter of Vikramditya II. Their son was Bamma or Bommarasa.¹¹⁸

But absolutely no records of the Bommarasa or Bamma have been brought to light. Hence it becomes very difficult to say anything about what happened to the Santara throne after the rule of Singideva. Hence we can conclude that with Saingideva's rule the Santaras rule in Setunadu had come to an end.

Further regarding the Santara rule, we get the information not from Western ghats of Malnad region of Santlige-1000, but the records appears from Kalasa Rajya (Present day Kalasa, Chikkamagalore District). The records of Santaras, roughly start appearing from Kalasa region about 1216 A.D. Here they claim that the rulers were the worshippers of the feet of the God Adibillesvara of Hombuchcha.¹¹⁹ (*Hombuchada Adi Billesvara deva-Sripada-Padmaradhaka, Pombuchchapura Varesvara etc*). They had epithetic like Adataraditya, Adiyara *Kulatilaka* and so on.¹²⁰

Thus it is stated by Desai that the Santaras had shifted their capital from Pombuchcha to Kalasa in the Mudigere taluq of Chikkamagalur district in around 1215 A.D., in the wake of expedition of the Hoysalas.¹²¹ Thus this phase marks the end of Santaras of Humcha rule also.

Now an attempt is made to understand the administration history as seen under the Santaras of Humcha.

Administration of Santaras

Unfortunately the inscriptions of the Santara period throw very little light on the administrative aspects. Hence we have to draw the inferences based on the available records and administrative set up of the neighbouring regions as well as their overlords.

Principality of Santaras-1000

The imperial Mauryas were the first to establish an Empire in ancient India. Under their political canopy they established a well-organised, systematic and meticulous administration. The empires or kingdoms, which ruled in India

after the downfall of the Mauryas, followed the Mauryan administration as a precedent with few additions or deletions or modifications. Protecting the good and punishing the wicked (*Sista Paripalana and Dushta Nigraha*), was the spirit of the Mauryan administration. Instead of imposing the will of the king, ruling according to the will and wish of the people was the ideal of the Mauryan administration, as it was advocated by Chanakya in *Arthasastra*.

The Satavahana's succeeded the Mauryas in the South and they followed the Mauryan administration. With the disappearance of the Satavahanas from the political scene of South India several independent kingdoms like the Kadambas of Banavasi, the Gangas of Talakad, the Pallavas of Kanchi, the Chalukyas of Badami sprang up. The Gangas of Talakadu who ruled for several centuries had established their kingdom in the South of present day Karnataka. In fact they were the first Jaina Royal Dynasty of Karnataka. The progenitors of this dynasty namely Dadiga and Madhava are set to have belonged to the Ikshvaku family hailed from Ayodhya and came down to the South of India. Simhanandi, the Jaina preceptor who blessed Dadiga and Madhava and also warned them to follow a **Code of Morality** as rulers. Simhanandi told both the branches "If you failed to keep your promise, if you do not adhere the *Jinasasana*, if you involve in adultery, if you eat non-vegetarian food and consume intoxicating drinks, if you fall into wicked company, if you do not give charity to the poor, and if you run away from the battle field like a coward your dynasty will perish".¹²² The above words of Simhanandi seemed to have been the Constitution of not only the Ganga rulers but also of other Jaina rulers.

It is very interesting to note that the Jainas had the philosophy of non-violence as the central theme of their religion. But they had realized the

inevitability of establishing a kingdom in order to preserve the social order and promote peace. In other words while protecting the people (Subjects) from external aggression and internal chaos and confusion they had to wage wars and exercise power. In the normal life they followed the ideal of non-violence and under abnormal circumstances they resorted to violence for self-preservation. And at times it exceeded the latter limit and they waged wars even to extend the boundaries of kingdom.

Administration under the Santaras of Santalige-1000

The Santaras of Humcha region also followed the code of conduct given by Acharya Simhanandi to the founders of the Ganga dynasty. But a very major exception is most of the time the Santaras were the feudatories of one or the other major ruling power. And also because of this limitation the Santaras could never think of expanding the principality. The highlight of the Santaras administration was *Dushta Sikshana* and *Sista Paripalana*, which means punishing the wicked and protecting the good. The Santaras administration for the sake of convenience can be divided into central, provincial and village administrations.

Central Government

Monarchy was the order of the day. All power concentrated in the hands of the king. But the ruler was not an autocrat. It was obligatory on his part to be benevolent. The Ruling king was bound to 'Dharma' and he could not be all in all in reality. The Santaras were the *Mahamandalesvaras* under the Rashtrakutas and they were entitled to the honour of Pancha Mahasabdas.¹²³ The Santaras of Humcha rulers had a high sounding titles like

Patti Pomhurchchpuravadishvara, (the Lord of the City of *Patti Pomburchcha*),¹²⁴ *Padmavathi labda Varaprasad* (the obtainer of the boon from the Goddess Padmavathi), *Tondamandalika kulachalavairadananda* (thunder bolt to the race of Tonda Mandalikas).¹²⁵ They also had a ***Vanara dhvaja*** and ***Mrigalanchana*** (Monkey flag and Lion crest).

However, powerful and benevolent a Santara king was, he was in need of assistance in the field of administration. A single wheel cannot move a chariot of administration. Ministers, put in-charge of different departments helped the ruling king. For *Maneya Pradhanigalu* (the minister in-charge of Royal Household), *Sandhi Vighrahi*, (minister in-charge of external affairs) etc.,¹²⁶ these ministers also acted as an advisory council. But it was not binding on the part of the king to always heed to the advice of the ministers. The Santara king Annaladeva has assumed a title (epithet), known as '*Nanni Santara*'. In Kannada *Nanni* means truth. Therefore he should have been the preserver, protector and promoter of **Truth**. And this certainly speaks of the ideal of Santara kingship.

Usually his eldest son succeeded the ruling king. Therefore kingship was hereditary. With an exception to the Law of Succession there are instances of the ruling king of having chosen some other son as the successor to the throne. For Ex: Vira Santara III was succeeded by his second son Nanni Santara for the reasons not known.¹²⁷

Revenue to the Government

Without revenue there can be administration. Security and development depend upon revenue. Therefore Chanakya has considered Finance as one of the seven important branches of the State.

From the beginning, agriculture has been the main occupation of India. Obviously land revenue constituted a major portion of the state treasury. Regarding Santalige-1000, there are no specific sources available to know the proportion of Land Revenue collected by the state. But still if we take into consideration the proportion of Land Revenue that was collected by the Chalukyas of Kalyana in the early medieval Karnataka, we can safely derive that even the Santaras would have collected 1/6 of the total produce as land revenue. Tax on trade and commerce buying and selling, fines imposed on the guilty were the other sources of income to the royal exchequer.

A large part of this Revenue was must have spent on defense, Royal household, and bureaucracy. The enlightened Santara Rulers must have spent the rest of the revenue for developmental purposes. Construction of tanks for irrigation purposes, digging of canals, establishing and encouraging Agraharas, construction and repairs of temples and Basadis and the like were the areas of concern of the Santaras.¹²⁸ Many inscriptions of Santara period speaks of construction and repairs of the Basadis, tanks and so on.

Provincial Administration

In a broader sense Santalige-1000, itself was like a big province under the overloads like the Rashtrakutas and the Chalukyas of Kalyana. But the only difference was the Santaras as feudatories had their own system of administration after accepting the over lordship of the above powers and paying tribute. To extend the point further there were no provinces as such in Santalige-1000. But there were *Nadus* and villages as administrative units. Therefore here an attempt is made to understand the *Nadu* and village as administrative units.

Nadus

Nadus are nothing but several group of villages. Thus Santalige-1000 denotes the hold of Santaras over 1000 villages. There were several villages in each *nadu* and there are several inscriptional evidences for different *nadus* under the Santaras. Elsewhere the *Nadus* were also known as *Kampanas*. In each province there use to be a number of *Nadus*.

Pomburchcha the capital of the Santaras was also one of the *Nadus*. It is mentioned at *Pomburchchanadu*.¹²⁹ Some of the other *nadus* or *kampanas* can also be made mention of Kodanadu *Kampana*, Kodanadu-30, Muduvalala *Kampana*, Setuniva *Beedu*,¹³⁰ Aiyavattu *Nadu*,¹³¹ Neluvaliya *Nadu*,¹³² **Jiddulige-73**,¹³³ Kadambalige *Nadu*,¹³⁴ Badiga *Nadu*-36,¹³⁵ Hallinadu-30,¹³⁶ Kodakani *Kote*,¹³⁷ Kukasa *Nadu*,¹³⁸ Neluvaliya *Nadu*,¹³⁹ Muriva *Nadu*,¹⁴⁰ Kudanadu,¹⁴¹ Kabbunadu.¹⁴²

There are also references to military centres i.e., *A-Nada Hebbiya Tanatara*,¹⁴³ and *Jambura Thana*.¹⁴⁴ The *Thana* was like a cantonment where a contingent of an army was placed or it was a military camp or a camping place for the king or officers on tour.

The officer or officers in-charge of *Nadu* were called *Nadagavunda*. The *Nadagavunda's* were appointed by the king are the highest officers of the state. Generally this post used to be hereditary. They are referred to as "*Nada-Nayakarellam*" (All the Nayakas of *Nadu*).¹⁴⁵ Based on this we can say that there were not only the leaders (rulers), of a *nadu*, but also recruiting officers of soldiers obviously they should have their own small army, which they used to send to the help of the King. The *Nada Gavunda*,¹⁴⁶ use to be in-charge of the whole *Nadu*. He was obliged to be obedient to the king to

implement his orders in the respective *Nadu* and he was responsible for the Law and Order in his area. He had to see that the Land revenue of the *Nadu* was collected and handed over to the Officers of the State. The *nada Gaudas* were supposed to be honest, able, efficient and dynamic.

Reference to Nadu in Santara Inscriptons

Sl. No.	Name of the Nadu	Location of Inscription/ Source	Source
1	Kalluranadu	Humcha	Nr.36, E.C., VIII, B.L.Rice (ed.)
2	Kukkasanadu	Humcha	Nr.45, E.C., VIII, B.L.Rice (ed.)
3	Kodanadu	Shikaripura	Sk.53, E.C., VII, B.L.Rice (ed.)
4	Todenadu	Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
5	Pomburchcha Nadu	Humcha	Nr.36, E.C., VIII, B.L.Rice (ed.)
6	Palasige Nadu	Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
7	Badari Nadu	Humcha Sagar	Nr.45, E.C., VIII, B.L.Rice (ed.) Sa.80, E.C., VIII, B.L.Rice (ed.)
8	Balaka Nadu	Humcha	Nr.36, E.C., VIII, B.L.Rice (ed.)
9	Rava Nadu	Humcha Danasale	Nr.36, E.C., VIII, B.L.Rice (ed.) Ti.192, E.C., VIII, B.L.Rice (ed.)
10	Andhasura-12	Humcha Achapura	Nr.35, E.C., VIII, B.L.Rice (ed.) Sa.108 & 109, E.C., VIII, B.L.Rice (ed.)
11	Erumbali-12	Humcha	Nr.48, E.C., VIII, B.L.Rice (ed.)
12	Koravage-12	Humcha	Nr.48, E.C., VIII, B.L.Rice (ed.)
13	Karamuru-12	Humcha	Nr.48, E.C., VIII, B.L.Rice (ed.)

Village Administration

India has been the country of villages. To put it differently right from the beginning we cannot conceive India without villages. The village administration has played a very significant role in the history of India. Even the Santara administration for that matter is not an exception.

If you view from the top of the administration, then villages was the last unit of administration. And if we look, at the administrative structure from the bottom then village was the fundamental unit of administration.

As the very name Santalige-1000, is self-explanation. There existed one thousand villages coming under the purview of several *nadus*. Actually the quality of overall administration depended upon the quality of village administration.

The Village Headmen

The village headman was called *Gauda*. The *Grama Mukhunda* of the Mauryan period was differently known, like *Gamunda*, *Gavunda* and ultimately *Gauda*.¹⁴⁷ The higher officer appointed the *Gauda*, but this appointment was only a matter of formality as this post was hereditary. He was put in-charge of the entire village administration. But righteousness use to be his guiding spirit. He was assisted and guided by the experienced learned and important persons of the village who constituted the village assembly. And often the members of the village assembly are referred to as *Mahajanagalu*,¹⁴⁸ and so on.

The *Gauda* of a village used to be brave, courageous and with a strong sense of responsibility. There were instances of *Gaudas* laying down their lives

while fighting for the cause of villages. There are inscriptional testimonies for the same. For ex., in I.No.88, Shikaripur of 1057 A.D.¹⁴⁹ speaks of death of a *Gauda* by name Machagaunda while saving the village from cattle raids and also trying to save the womenfolk of the village when their modesty was in danger.

In the same way in the great *Gauja agrahara* was attacked in 1175 A.D. in the present day limits of Shikaripur taluq, Lokkabbe's son *Gauda* fought them and died in saving the *Agrahara*. And his family was given *Umbali* and other favours.¹⁵⁰ The village headman was more a representative of the village than the officer of the state.¹⁵¹

Heggade

The village headman was intimately assisted by Heggade (another officer of the village), or Perggade, in the village administration.

Senabhova

There are references to another village officer known as the Senabhova. He was the village accountant or *Karanika*. But the post was not hereditary. *Senabhova* were generally learned people who at times composed the text of inscriptions, involved themselves in charitable activities, stood as a witness for the charity done by others and constructed and repaired temples, Jinalayas and tanks etc.,¹⁵² Senabhova Bommayya,¹⁵³ Senabhova Singhana,¹⁵⁴ and Gorgorda Balayya Senabhovas son Bommanna have been mentioned as the scribes of the inscriptions respectively.¹⁵⁵

Functions of Village Assembly

The village assembly also called as 'Grama Sabha' and 'Janatha Sabha'

performed several duties,¹⁵⁶ like collection of the taxes for the state, providing the village youth as soldiers to the king, settling disputes amongst the villagers and working for the progress of the villages. Thus the village assemblies were simultaneously performing the duties of the administration as well as judiciary system within their villages.¹⁵⁷

Administration of Humcha: The Capital City

So far as the administration of the towns and cities, there are no inscriptional or literary evidences available. As Padmanabha Kavi a 17th century poet and the author of '*Sri Padmavati Purana*' of '*Jinadattraya Charite*' mentions Humcha as a big town populated by people of different castes and occupations. This is the picture of Humcha after the Santaras had left the city around 13th century A.D. Therefore we can safely conclude that Humcha should have been a big town with large population while the Santaras were ruling over it. Being the capital city it must have been the centre of religious, cultural and commercial activities.

In an inscription¹⁵⁸ dated saka year 984 corresponding to 1062 A.D., it is mentioned that Pattana Swami Nokkaya Setti, constructed a Jinalaya, known as *Pattana Swami Jinalaya*. For the maintenance of the Basadi he got Molakere tank freed from the ruler by paying 100 *gadyanas* (100 gold coins), by washing the holy feet of the the Santara ruler Vira Santara and fixed the boundaries of the tax free land to the newly built Pattanaswami Basadi. The inference from the above inscription is that, there was a Pattanasetti in Humcha the capital city and he should have been a wealthy person belonging to the merchant class. The Pattanswami because of his commendable financial position could

undertake charitable activities. This speaks of their concern for the Society and obviously the welfare oriented administration of the town.

Administration of Justice

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The administration of justice constitutes the cream of administration. There can be no peace in the society without justice. And there can be no progress without peace. Impartial and dispassionate administration of justice is the backbone of a good society. **Justice delayed is the justice denied.** Therefore quick administration of justice speaks of the enlightenment of the regime. But unfortunately we do not have proper source to understand the type of administration that might have existed during the Santara period. Therefore here we have to take into consideration the contemporary administration of justice that existed during the Chalukyas of Kalyana period as and can arrive at logical and reasonable conclusion to understand Santara's Administration of Justice.

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The King was the head of the Judiciary and the fountainhead of Justice. While the Santara ruler Jaggadevarasa was ruling over Setu in the 1149 A.D., he was surrounded by learned men and in his court he was discussing on 'Dharma' (Right and Wrong).¹⁵⁹ He acted as the highest court of appeal. And there was no agency of Justice beyond him.

At the level of *Nadus-Nadagowda/ Nalagavundas* and such other officials could have administered justice. The fundamental unit of administration had it's own system of administration of justice. The *Gauda* or the headman of the village played a key role in the administration of justice. But the experienced and elderly persons who constituted *Gramsabha* or Village Assembly assisted

him in presiding over the cases coming in his jurisdiction. These people have been referred to as *Mahajanas* in the inscriptions of the neighbouring Nagarakhanda.¹⁶⁰ There is no conclusive evidence of administration of justice in Santalige-1000, due to paucity of sources, it is difficult to ascertain the nature of punishments that existed during that period. Hence, imposing fine on the guilty should have been one of the ways of punishment. The money collected through fines was one of source of income at different levels of administrative units. Thus very broadly we can speak the nature of administration as seen under the Santaras of Humcha.

References

1. Ramesh K.V and Madhav N.Katti. "The Origin and History of the Santalige 1000" *QJMS*, LVII, pp.25 ff.
2. Majumdar R.C., *The Struggle for Empire*, p.926; *HI SI*, p.441.
3. *Ep.Car.*, Vol. VIII, Nr.35, Ti, 192, Sa. 95, 159, and *Ep.Car.*, Vol. VII, Sk.103, and 312.
4. Ramesh K.V., *A History of South Kanara*, p.79.
5. The title *Panchamahasabda* is an epithet possessed by all the rulers of major Dynasties. But some times the over Lords permitted the feudatory rulers also to have the title. Hence the Santaras also start their epithert with this word. *Panchamabasabdas* especially in the South Indian context denotes five musical instruments such as *Kombu* (Horn), *Kahale* (Siron or a long tapered metal horn), *Sankha* (conch), *Bheri* (the war drum) and Jagate (a circular metal plate echoing).
6. *Ep.Car.*, Vol. VIII, Ti, 192.
7. *Ibid.*, Nr.35.
8. The Province ruled over by the Cholas is known as Tondamandala. Therefore Tondamandalikas referred to in these records of the Santara are the Chola rules.
9. Majumdar R.C., *Op.Cit.*, p.252; Venkatesh, *South Indian Feudatory Dynasties*, p.61 ff.9
10. *Ep.Car.*, Vol. VIII, Nr, 35, Ti, 192, etc.
11. *Ibid.*, Nr. 35.
12. *Ibid.*, Ti, 192.
13. *Ibid.*, Nr.35.
14. *Ibid.*, Nr.35 and Ti.192.
15. *Ibid.*, Ti.192
16. Venkatesh, *Op.cit.*, p.61.
17. *Ep.Car.*, Vol, VIII, Nr. 35, A.D. 1076.
18. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.28
19. *Ep.Car.*, Vol. VIII, Ti.192.

20. *Ibid.*, Nr.35.
21. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.32.
22. *Ep.Car.*, Vol. VII, Sk, 283, Line.4.
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24. *Ep.Car.*, Vol. VIII, Nr.35, A.D. 1076.
25. *Ibid.* Nr. 35
26. Ramesh K.V., *Op.Cit.*, P.79, f.n.No.96; and also Rice, B.L., *Mysore & Coorg Inscriptions*, pp. 138-39; Hampana, *Santararu Ondu Adhyayana*, p.43.
27. *Ep.Car.*, Vol. VIII, Nr.60.
28. *Ep.Car.*, Vol. VII, Sk.284.
29. *Ibid.*, Sk.45 (B).
30. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.35.
31. *Ep.Car.*, Vol. VIII, Nr.60; *Ep.Car.*, Vol. VII, Sk.284.
32. Where as Hampana has given the dates as C.895-935 A.D., Hampa, Nagarajayya, *Op.cit.*, p.42.
33. *Ep.Car.*, Vol. VIII, Nr.35.
34. *QJMS*. LVII, PP.33-34.
35. *Ep.Car.*, Vol. VII, Hi.-21-23 dated 933-34 A.D.
36. *Ep.Car.*, Vol. VIII, Sa. 80.
37. *Ibid.*, Sa.159.
38. *Ep.Car.*, Vol. VII, Sh.114.
39. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.35.
40. *Ibid.* p.32.
41. *Ibid.*, p.35; *Venkatesh.*, *Op.cit.*, p.43.
42. Ramesh K.V., *Op. Cit.*, pp.93-94.
43. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.31 and f.n.14.
44. *Ibid.*, p.32 and f.n.no.15.
45. *Ep.Car.*, Vol. VIII, Nr.35 dated 1077 A.D.
46. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, P.36.
47. *Ibid.*, p.32 and f.no.16.

48. *Ibid.*, p.32, f.no.18.
49. *Ep.Car.*, Vol. VII, Sk.47 ; Venkatesh, *Op.Cit.*, f.no.43.
50. *Ibid.*, Sk.195, dated 1007 A.D., P. 283.
51. Hampa Nagarajayya, *Op. Cit.*, P.48.
52. Ramesh K.V. and Madhav N.Katti, *Op.Cit.*, p.36.
53. *SII*, Vol. VII, No.278; Ramesh K.V., *Op.Cit.*, p.106, f.n.no.27 dated 1058 A.D.
54. Ramesh K.V., *Op.Cit.*, p.106.
55. *Ep.Car.*, Vol. VIII, Nr. 35 dated 1077 A.D.
56. Ramesh K.V., *Op.Cit.*, p.104.
57. *Ep.Car.*, Vol. VIII, Nr.60 dated 1060 A.D.
58. *Ibid.*, Nr.48.
59. *Ibid.*, Nr.71.
60. *Ibid.*, Nr,47.
61. *Ibid.*, Nr.58.
62. *Ibid.*, Nr.35 dated 1077 A.D.
63. *Ibid.*, Nr.47.
64. *Ibid.*, Nr.35 dated 1077 A.D.
65. *Ibid.*, Nr.37.
66. *Ep.Car.* Vol. VII, Sk.62.
67. *EP.Car.*, Vol. VIII, Nr.38.
68. *Ibid.* Nr,57 dated 1077 A.D.
69. *Ibid.*, Nr.35.
70. *Ep.Car.*, Vol. VII, Sk.50 dated 1076 A.D.
71. *Ibid.*, Nr.35.
72. *Ibid.*, Nr. 35
73. *Ibid.*, Nr.35
74. *Ibid.*, Sa. 80.
75. *Ibid.*, Nr.35.
76. *ibid.*, Nr.36.
77. *Ibid.*, Ti.192.

78. *Ibid.*, Nr.37.
79. *Ibid.*, Nr.37.
80. *Ibid.*, Nr.37. ; Venkatesh, *Op.Cit.*, P.46°
81. *Ep.Car.*, Vol. VII, Sh.116, *Ep.Car.*, Vol. VIII, Sa.36, and *Ep.Car.*, Vol. VII, Sk.38.
82. *Ibid.*, Sk.46 dated 1197 A.D.
83. *Ibid.*, Sh.116.
84. *Ep. Car.*, Vol. VIII, Sa.36.
85. *Ep.Car.*, Vol. VII, Sk.38, dated 1191 A.D.
86. *HISI*, pp.125-26, Venkatesh, *Op.Cit.*, f.n. no.94, p.64.
87. *ARSIE.*, 1928-29, No.526.
88. Ramesh K.V., *Op.Cit.*, pp.118-19 ; Venkatesh, *Op.Cit.*, p.46.
89. Venkatesh, *Ibid.*, p.46.
90. Venkatesh, *Ibid.*, p.47
91. *Ep.Car.* Vol. VII, Sk.103 dated 1149 A.D.
92. *Ibid.*, Sk.103.
93. *Ep.Car.*, Vol. VIII, Sa.159, dated 1159 A.D.
94. *Ibid.*, Sa.103, dated 1164 A.D.
95. *Ibid.*, Sa.159, dated 1159 A.D.
96. *Ibid.*, Sa.28, 91, 92, 93 ; *HISI*, p.112.
97. *Ep.Car.*, Vol. VIII, Sa.66.
98. Venkatesh, *Op.Cit.*, P.49 ; Majumdar R.C., *Op. Cit.*, p.180.
99. *M.A.R.* 1930, Sa.23-26 dated 1161 A.D.
100. *Ep.Car.*, Vol. VII, Sk.103.
101. *Ibid.*, Sk.103.
102. Ramesh K.V., *Op.Cit.*, pp.115-16.
103. *Ep.Car.*, Vol. VII, Sk.103 ; *Ep.Car.*, Vol. VIII, Sa.159.
104. *Ibid.*, Sb.20.
105. *Ibid.*, Sb.177, 193 Sa.114.
106. *Ibid.*, Sa.114.
107. *HISI.*, P.113 ; Venkatesh, *Op.Cit.*, p.50.

108. *Ibid.*, pp.125-126.
109. *Shimogga District Gazetteer* (1972), pp.626-28; Majumdar R.C., *Op. Cit.*, p.188.
110. *HISI.*, p.112 ; Venkatesh, *Op.Cit.*, p.50.
111. *Ep.Car.*, Vol. VIII, Sa.66.
112. *Ibid.*, Sa.131.
113. Fleet, *Dynasties of Kanarese Districts*, p.577 ; Venkatesh, *Op.Cit.*, p.51.
114. *Ep.Car.*, Vol. VII, Hi.27 & 26.
115. Fleet, *Op.Cit.*, p.577.
116. *SII*, Vol. XVIII. No. 300.
117. *Ep.Car.*, Vol. VIII, Sa.95.
118. *SII*, Vol. XVIII, No.300.
119. *Ep.Car.*, Vol. VIII, Sa.125
120. *Ibid.*, Sa.125
121. Desai, *Mahamandalesvaras Under the Chalukyas of Kalyana*, p.50 ; Venkatesh, *Op.Cit.*, p.52
122. Rao Krishna M.V., *Talakadu Gangaru, Karnataka Parampare*, Part-I (Kannada), p.137.
123. Venkatesh, *Op.Cit.*, p.39.
124. *Ep.Car.*, Vol. VIII, Nr.35.
125. *Ibid.*, Nr.35
126. *Ibid.*, Nr.71.
127. *Ibid.*, Nr.35.
128. *Ibid.*, Nr.35.
129. *Ibid.*, Nr.35.
130. *Ep.Car.*, Vol. VII, Sk.103.
131. *Ep.Car.*, Vol. VIII, Nr.20.
132. *Ep.Car.*, Vol. VII, Sk.312.
133. *Ibid.*, Sk.33.
134. *Ep.Car.*, Vol. VIII, Sa.101.
135. *Ibid.*, Sa.103.

136. *Ibid.*, Sa.114.
137. *Ibid.*, Sb.19.
138. *Ibid.*, Nr.45.
139. *Ibid.*, Nr.45.
140. *Ibid.*, Nr.12.
141. *Ibid.*, Sa.88.
142. *M.A.R.* 1931, No.79.
143. *Ep.Car.*, Vol. VIII, Sb.20.
144. *Ep.Car.*, Vol. VII, Sk.38.
145. *Ibid.*, Sb.20.
146. *Ep.Car.*, Vol. VII, Sk.83 ; *Ep.Car.*, Vol. VIII, Nr.62.
147. Kavalani Dharmayya, 'Malenadu Karnatakada Namadhari Okkaligaru', *Namadhari*, p.29.
148. *Ep. Car.*, Vol. VII, Sk.312, 49 ; *M.A.R.*, 1930, Sk. No. 80 & 83.
149. *Ep.Car.*, Vol. II, Sk.88.
150. *Ibid.*, Sk.49.
151. Hiremath B.R., *Shasandaalli Karnatakada Varthakaru* (Kannada), p.41.
152. *Ep.Car.*, Vol. VIII, Nr.56.
153. *M.A.R.*, 1930, Sa. No.66.
154. *Ibid.*, Sa.No.67.
155. *Ibid.*, Sa.66, 67 ; *M.A.R.*, 1931, Sa. No.71.
156. Hiremath B.R., *Op.Cit.*, p.30.
157. *Ibid.*, p.34.
158. *Ep.Car.*, Vol. III, Nr.58, dated 1062 A.D.
159. *Ibid.*, Sb.268.
160. Bhojaraja B. Patil, *Nagarkhanda – A Study* (Kannada), p.109.

Chapter III

The Social Aspects

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Society

The Society under the Santaras was small but appears to be a complex one. The paucity of sources due to submergence of a considerable area under backwaters of Varahi and Linganamakki has not enabled us to illustrate many aspects of that society. Based on the available sources and taking into considerations certain relevant aspects an earnest attempt is made to reconstruct the society.

Most of the people lived in villages, and the capital Humcha (Pomburchcha) and the like are a few examples where people led the so called urban life. Even today in the Malnad area under the present study the concept of a village is different from that of the plain lands, where people live in groups in a stretch of adjacent houses. But in Malnad, it appears that the population right from the beginning has not only been less but also scattered. This life style most of the time has resulted in one or two houses themselves being called a village. This sort of narration of the Malnad region is abundantly available even in the literature of modern Kannada writers like Kuvempu. The villagers of the Santara period had their own social organization. Here and there in the references to a couple of Agraharas. But otherwise no source reveals any information on the basis of which we can at least approximately imagine the population of an area. There were many professionals living in the villages and a reference would be made to them subsequently.

Pomburchcha, the capital of the Santaras was the Center of political cultural, educational and economic activities. Setu was another important urban center under the Santaras of Humcha. By 1129 A.D., they had already shifted their capital from Pomburchcha to Setu. Setu or Setunad was situated in the South-west of Sagar Taluq of Shimoga district. As this place is submerged under the backwaters of Sharavati no fieldwork could be done over there for research purpose. When Jagadevarasa was ruling over Setu he was surrounded by, a galaxy of scholars in his court. At the same time his son Bommadeva made a petition to the King for a grant to be given to Balligave, which was known as Dakshina Kedara.¹ This incident speaks of a rare grant made to the Dakshina Kedara, which would be discussed under religious life. Administrators, diplomats, different officers, merchants, different professionals and people with religious and cultural fervor were living in such urban centers.

There are inscriptional references to villages like Hadigallu, Hallavanhalli, Halanduru, Kergalu, Mattiganali – all located in Pomburchchanadu,² Goravarapalli,³ Hugalu, Pallavanahalli, Bideya,⁴ Kodanadu-30, Bada, Kunduru, Hosavalli, Abbasse, Govindana Halli,⁵ Kallurunadu – Anegodu, Medamballi, Ananduru.⁶

Caste System

There are a couple of inscriptional references to Varna like Brahmana, Ksatriya, Vaishya, Sudra.⁷ It is also stated that, it is bounden duty of the King to protect *Varnashrama* Dharma,⁸ But eminent scholar like Chidanandamurthy is of the opinion that the concept of protecting *Varnashrama Dharma* was a customary one and it was not a living practice. He further opines that *varna* system in ancient Karnataka had broken down.⁹

In the *Purusha Sukta* of Rigveda (Rigveda-X, 90,12), it is mentioned that the Brahmana was born from the face of Purusha, Ksatriya born out of arms, Vaishyas born out of thighs and Sudra from the feet. It is also contended that these have symbolic meanings. Except Sudras people of any other class could change their class or changing their profession. The *Varna* system in the beginning was based on profession and not on birth. Regarding the marriage of the first three *varnas* there were no laid down rules and regulations to be followed.¹⁰ But, during the times of Brahmins the *Varna* (class) was called *varna* system and it was strengthened. And also during this time the *Varna* of an individual was determined not on the basis of his profession but on the birth. In course of time it was difficult to maintain the *Varna* system in its original form. People of different *varnas* started practicing the profession of other *varnas*. They also developed liaisons with women of different *Varna*. This resulted in fusion of *varna*. As a result, different castes were born according to Manu.¹¹ The reason for the birth of caste system is a matter of controversy. The attitude of the people following different professions traditionally and trying to keep the secrets of their professions for themselves and not willing to marry out of their own groups perhaps had the genesis of caste system.¹²

In ancient Karnataka the practice of Varna system was almost a thing of the past. Though Brahmins were performing sacrifices, studying Vedas and the teaching several of them were working as Ksatriyas. The best example is of Mayurasharma. Some Brahmins were experts in the art of warfare.¹³ Though the rulers who were ruling over different parts of Karnataka have referred to themselves as Ksatriyas they have not exhibited much enthusiasm in calling themselves as Ksatriyas. Though the merchants called themselves Vaisyas the

people pursuing profession like agriculture and animal husbandry have not called themselves Vaishyas. And the meaning of the word Sudra is very loosely used. Anyway people pursuing lower professions were called Sudras.¹⁴ The words like Brahmana, Ksatriya, Vaishya and Sudra were in use but they had almost lost their original meaning.¹⁵ Therefore it is inevitable and reasonable to refer to some of the castes and their professions in this chapter.

Brahmins

Brahmins had a predominant position in the society and they used to live in Agraharas. As it is already mentioned *Agra* means first, *Ahara* means area or jurisdiction. According to Pampa the Brahmins were superior to all other castes. (Pampa Bharata 14-48 "Jatiyolagellamuttamada vipra kulamam nambake----") and even there are inscriptional references to this effect. For Ex., "*Bhuvana Khradya Viprotama Kulatilakam.*"¹⁶ It seems Brahmins migrated to Karnataka from different parts of India from time to time. During the time of Mukkana Kadamba Brahmins of Ahichhatra region (Bareilly, Uttar Pradesh), migrated to Talagunda and settled over there. Three hundred Brahmins are said to have migrated into Karnataka from Southern Dravidadesa.¹⁷ Politically, educationally and socially the Brahmins enjoyed a predominant position. An inscription of Shikaripura of 1089 A.D., found at Begur says the Brahmins were well versed in "*Svasti Yama Niyama Svadyaya Dhyana Dharna Maunshutana Japa Samadi Sampanaru, Mimamsaka, Lokayakta, Bowddha, Sankya, Vaisesikadi sastragama kusalar Agnistomadi visistesha vidvat jana pujitaru.....*". "*Samayagranyaraneka shruti, smruthi shrutathya kirtitraya smpannarappa srimad agrahara Begura mahanajanam*". Brahmins were busy with there *Shatkarma*, i.e. *Adhyayana, Adhyapana, yajana, yajna, dana, pratigraha*.¹⁸ The Brahmins used to punish the ones going the wicked way in the society and the

fine imposed on such people is referred to as "*Prayschitta Dakshine*".¹⁹ During the reign of Nanni Santara Annladeva a grant was made to the Narayana temple of Arsimayya's son 'Perbbava Madhavayya'.²⁰ Here the word Perbbarva is noteworthy. The same word over a period of time has become Hebbara. Even today we see the Brahmins with the surname 'Hebbara' living in Malnad and below ghat region. Even Chidanandamurthy supports the change of the form of the word Perbarva to Hebbar.²¹ The Santara ruler Singideva (ruling from Setunadu) protected an Agrahara situated in the Santalige *nadu* when it was attacked by Birarasa of Hosagunda and tried to take away the cows of the Agrahara.²² It is evident from this that even Brahmins were not free of attacks but they were protected by the Santara rulers who were Jainas.

Jainism as one of the ancient religions of India played an important role in the society. The Jainas had their own social organization within the society. But they lived in harmony with others. By being its very nature nonviolent, Jainism penetrated peacefully into the society and needless to say brought prosperity to the people. The principal of 'live and let live' made Jainism a living one. The concept of mutual responsibility and understanding with others made this religion a meaningful one. When Jainism met with setback in Tamil country and in northern Karnataka it took refuge in the Southern part of Karnataka and as a matter of flexibility and adoptability Jainism seems to have had certain additions in its day today life and practices. It seems the Jaina society was also divided into classes, based on professions. This was done on the basis of principles of the division of labor. That is why we hear of **Jaina Brahmana**, **Jaina Ksatriya** and a **Jaina Vaishya**. The first group was the priestly class engaged in the study, preaching and performing rituals for themselves and for others. The second group was the ruling class, which also

included soldiers whose duty was to protect the kingdom and the society. Those who engaged in trade and commerce and agriculture constructed the third group.

The strict adherence to the scripture of Jainism was confined to those who were ascetics and *kantis* who pursued the path of salvation. Otherwise the life of a householder had certain responsibilities to be fulfilled in the society. A Jaina householder or *Grihasta* was called a '*Sravaka*'. We come across a big list of rituals to be observed by Jainas from birth to death. '*Sodasakriya Manjari*', a work edited by Lokanatha Sastri and published by the Jaina Brahmana Sangha of South Kanara in 1924, which depended on '*Trivarnikachara Grantha*', gives a lot of information about the rituals to be performed by all the three *varnas*, i.e. Jaina Brahmana, Ksatriya, Vaishya. Cultural traits do not occur at once. In fact they have the background of a long cultural tradition. But over a period of time there could have been a few additions and adaptations. Therefore in the present study also we can conveniently assume that the several of the rituals mentioned in the book should have been performed by the Jaina society. These rituals are - ***homa vidhi, promoda vidhi, pumsana vidhi, simanta vidhi, jatakarma vidhi, namakarna vidhi, bahirya vidhi, upaveshanavidhi, annprasana vidhi, gamanavidhi, chaula vidhi, askarabhyasa vidhi, pustaka grahana vidhi, upanayana vidhi, samavartana vidhi, vivaha vidhi, mantrasthana prakaranam, ashrama bhedaha, diksha vidhi, uttarakriya*** and so on.²³

The Jaina society was also a male dominated one but the women were respected. There was no sagotra marriage, neither is there any reference to widow remarriage. At lower level monogamy prevailed. However there was no

restriction for the Kings, the nobles and retinue. For example, the Vira Santara also known as Bhujabala Santara of Santalige-1000, who had four wives viz., 1. Bijjala Devi (daughter of Nolamba Barasinga Deva). 2. Acala Devi (daughter of Alwar). 3. Vira Mahadevi or Kanchaladevi from the Ganga family, 4. Chagaladevi.²⁴

Sacrifice and service were recognized as a great virtue by the society. Therefore we come across well to do Jaina involving in the activities like the construction of *chaityas*, *Basadis*, repairing the *basadis* excavating tanks and making munificent grants for *aharadana*, *pooja*, *Sastra Darma* etc.²⁵

Somadeva in his "***Yasastilaka***" says that giving gifts was one of the six essential duties of a Jaina householder. The other duties were worship of the Gods, serving the guru, reading the scripture, self control and penance.²⁶ Vikramaditya Santara (I) got constructed a stone basadi for his preceptor Srimat Kondakundanvaya and he also donated *Kumbarara Bayalu*, (the area dominated by the potters), lying below the Ambalnode, tank of Hombujja and some other cultivated land.²⁷ It shows that in the capital of Hombujja the *Kumbara's* (Pot Makers), were living either in a specific locality or a spacious area was under their control.

Merchants were another important community in the society. They were busy with many acts of trade. Because of their social status and economic power they were respected by others. The merchants had earned a reputation by winning the confidence of the King. They used to work for the cause of the society by doing several social services. For example, Pattanaswami Nokkaya Setti got constructed a Jinalaya, donated lands and tank to Jaina ascetics.²⁸ This apart he also constructed tanks like *Santakere*, *Molakere*, *Kukudavalliya*

Talevindi kere etc., for public use.²⁹ The same merchant by paying 100 gold coins to the King was able to direct the stream of *Ugure* into *Pagimagala Kere* near *Saulanga*.³⁰ All these meritorious acts won him the title Pattanaswami.³¹ Pattanaswami Nokkaaya Setti also got Jina idols done in mixed metals (*pancha loha*) studded with gold, silver, coral gems, etc.³² He has also been referred to as embodiment of Dharma. A Jinalaya constructed by Nokkayya Setti can be seen in Humcha even today in its ruined condition. In the inscription it is mentioned as Pattanaswami Jinalaya. But these days the same basadi is called as *Sule Basadi*.

Mallinatha or Mallam was the son of Pattanaswami Nokkayya Setti. He has been referred to as the chip of the old block, who followed the foot prints of his father. Mallinatha was known as the jewel of the Vaishya Vamsa "*Vaishya vamsa Kula tilaka*", (Vaishya/merchant community).³³

Different Profession and Professionals

There existed different profession in the Santara's society, to facilitate a civilized life. These professions were hereditary and therefore employment and education were provided simultaneously. It is mentioned earlier that the meaning of the word 'Sudra' was used loosely in ancient Karnataka and these professionals were recognized in the Society on the basis of their professions.

The monuments of the region even today are a testimony to the skill and craftsmanship of the architects and sculptors. They were known as '*shilpi*'. Traditionally these *shilpis* (architects) trace their origin to Visvakarma a mythological figure. The senior architects and sculptors were known as *Acharya* or *Achari* and *Oja* or *Upadhyaya* under whom youngsters were trained

in the profession. The scribes of inscriptions during the Santara period are referred to as *Ojas*. For example, "*Bilalojana maga Nagoja nillisida kallu*"³⁴ *Somaojana Besa*,³⁵ *Marojana Son Bhuvayya's son*, *Ruvari Madayya*,³⁶ born in Pomburchcha the sculptor Adityacharis son Pandyachari's work³⁷. Some of them were the worshippers of Siva and some of them were also worshippers of Jina. Those who were engaged with stonework were also called "*Kallukutiga*"(stone mason). *Kallukutiga* Birapadeva, the son of *kallukutiga* Singoja scribed a stone inscription listening to the poet of the text of the inscription.³⁸ This also reveals that some of the stonemasons were more knowledgeable and sensitive compared with the ones who use to copy the text of an inscription while scribing the same.

Blacksmiths (*Kammara*), Jewellers (*Akkasali*), Carpenters (*Kashtakara*, *Badagi*) and bronze workers (*Kanchugara*) also belonged to the Visvakarma community.³⁹ We also come across professions like *kshourikas* or *navida*. There is a reference to *Navida* (barber), being appointed by Brahmins of an Agrahara to remove nails and he was paid.⁴⁰ In a reference *Navinda* (*Navida*) Naga a barber along with others had donated one gadyana towards the perpetual lamp in the Vishnu temple at Bannur Agrahara.⁴¹ Those who were weaving silk clothers were called *Pattagararu*. Those who were stitching clothers were called *chippiga*, which is a corrupt form of Sanskrit work '*shilpika*'.⁴² Chagiyabbarasi, the wife of Vira Santara was known for her quality of *dana* or Charity, She used to give silk cloths, gold, silver pearls etc., to the needy in the form of charity.⁴³ Therefore it is evident that there were weavers of silk clothes also in that society.

The oil crushers were known as *Telliga* (*Tailiga*), the root of which is *Til* (sesame). They were engaged in the production and sale of oil at times they

were also giving charity to the temples in the form of oil for the perpetual lamps. Interestingly the present study reveals that they use to fight as warriors. For ex., in the 19th regnal year Vira Santara (III), i.e.1060 A.D., a war was fought against Birarasa of Hosagunda, in which Halliyama the son of Ibisetti of Nellavadi participated, fought heroically and died.⁴⁴ This inscription is informative in the sense that even oil crushers (*Teliga*) were called Settis.

Pottery was another profession. Those who were engaged in making pots were known as *Kumbaras* (which is the corrupt form of the Sanskrit word '*Kumbhakara*'). There is a reference to Bommana a *kumbara* who took a vow and constructed a Kumbheswara temple.⁴⁵ In the present study there is a reference to a hero *Kumbara Siriyama* of Vira Santara period who fought under the command of Jayasimha Veggade, fought a war against the Hoysalas, killed horses and became a martyr.⁴⁶ So it is evident that even potters used to work as soldiers. Perhaps it can be concluded that the army was made up of soldiers from different professions. But there is no reference to any standing army. It's only when time needs the services of different community are made use of.

Hunters constituted another community in the Santara Society. The existence of such a community is evident from the dense forest covering the area under the present study. Folk traditions also speak of the use of bow & arrows by people while hunting animals. One Billesvaraaditya who was also known as Bedarahanuma (Hanuma of Hunters), participated in a war in S.1113 (1191 A.D), during the reign of Vira Santara Deva, and became a martyr.⁴⁷ He had used bow and arrows against the enemies. The Isvara temple near Humcha is known as Billesvara. *Billu* in Kannada means bow. Here bow is associated with Siva as a weapon. But generally the weapon of Shiva is trident. In Bharvis *Kirartarjuniyam* Siva disguises himself as a hunter and

enters into a quarrel and the same leading to a fight with Arjuna one of the Pancha Pandava. After defeating Arjuna Siva showed his true form and granted *Pasupatastra* to his devotee as boon. Though Siva is also presented as a hunter in Puranas and literature so far as Billesvara is concerned some local people are of the opinion that this God might have been worshipped by hunters or hunters had to do something the construction of the temple. No inscriptional evidence is found to this effect. Nevertheless the name Billesvara is fascinating and interesting.

The *Panchamas* were the last in the social strata. They were known as *Chandalas*, and they used to live outside the town or village. An inscription of 1049 A.D.,⁴⁸ says that their houses were situated outside the town. They were also dealing with the work of leather (Skin of dead animals). Therefore they were known as *Samagara (Charmakara)*. But they were the neglected lot and looked down upon by the society. Pattanaswami Nokkayya Setti got constructed a Jinalaya in 1062 A.D., and got Molakere from the King (Trilokyamalla Vira Santara Deva) by paying 100 *gadyana* (Gold coin), and also he donated *Kukkadavalli* in the *Molakere sime* (region) to the Jinalaya. This charity was made over to Sakalachandra Pandita deva muni and the land was made free of all taxes.⁴⁹ In this inscription it is stated that anybody trying to take over this charity by going against the spirit of dana done by somebody else would send his maternal and paternal ancestors to hell. And if any guard or soldiers of the king would misuse this charity they would be eating the flesh of their parents and beef of a holy cow. It is further stated that the ill deed of misusing any charity would be equal to eating the excreta of '*Holeyas*'.⁵⁰ This is a point of reference to say that the '*holeyas*' were looked down upon in the society.

Anyway the Brahmins occupied highest place in the society and the *Chandalas* occupied the last place in the society hierarchy. The people of the royal dynasty and the rich merchants also occupied respectable positions in the society. We can say briefly this much that it is difficult to determine the social status of the people belonging to other castes.

Surnames like *Gauda*, *Heggade*, and *Nayaka* are met with in respect of proper names at present. They indicate castes (*Okkaliga*, and *Deevaru* or *Hale Paika*). Even in the period under study there were such names. But they don't indicate castes but they were indicative of rank or status in the society. It is difficult to say when these ranks became indicative of castes.

The study of womenfolk through the ages is gaining importance these days, because of the realization that women are to be given due importance in the evolution of the human society. But for a few changes even during the time of the Santaras of Humcha the position of women doesn't seem to be much different compared to earlier or later periods. Even while writing about the womenfolk it is neither easy nor reasonable to make a general statement because the women in society belonged to different social, economic and cultural segments. The society was predominantly male and patriarchal in the family outlook. The folk and even inscriptions speak very high of the male issues in the society. Those women who enjoy more freedom comparatively were generally belonging either to the upper strata of the society or to the ruling class. A small minority of such women playing an effective role in different walks of life was not the general state of affairs. Women during the Vedic times (at least the wives of Rishis) were equal to men in many aspects and they were enjoying their freedom. But by the beginning of the Christian era she lost her liberty in the study of Vedas and Upanishads and got confined only to the four walls.⁵¹

Marriage

Marriage has been an important part of life from biological, cultural, social and spiritual points of view. Therefore, marriage was an inevitable part of all healthy individuals in the society. Perhaps there was no child marriage in ancient Karnataka. Girls were generally married between age of twelve to fourteen years and boys were married between the age of fifteen to twenty years.⁵² Inter-caste marriages were not encouraged. The inscriptions of the ancient Karnataka have glorified ideal couple/marriage. In inscription of Nagar region, a wife is advised to be extremely sincere to her husband.⁵³ In the same inscription Chagaladevi the pious queen of Vira Santara has been depicted as an ideal wife.

Monogamy was not the order of the Royal family and it seems it can be said of the society also. For example, Vikrama Santara (878 A.D), had also married Paliyakka the daughter of a royal cook. This episode also speaks of a common woman occupying an important place in the royal household as one of the wives of Vikrama Santara.⁵⁴

The Sati System

The *Sati* system prevailed in ancient India for thousands of years. The origin of this social practice is obscure. But the reasons attributed for the beginning of the system are several. A widowed woman burning herself along with the body of her husband was known as performing *Sati*. The deep-rooted belief was such a woman performing *sati* would join her husband in the heavens. *Sati* means Parvati the wife of Lord Shiva known for extreme devotion to her husband being pious to the core. The assumption and

advocacy of such a life for married woman prompted the widowed woman to resort to the performance of *sati*.

The *sati* system did not exist during the Vedic period. During the Mahabharata period there is a reference to Madri (wife of Pandu) performing *Sati* after the death of her husband. In the historical times up to 400 B.C., this system has not been recorded,⁵⁵ and it first seems to have started in the North of India. Up to the 10th century A.D., the *Sati* system was not common in South India. And the reference to the *Sati* system, in South India has been given by Sulaiman, the Arab Merchant.⁵⁶ But it was not a forced *Sati* and the choice was left to the widowed woman.⁵⁷ Interestingly, up to 900 A.D. during the Pallava, Chola and Pandya times the practice of *Sati* is not seen.⁵⁸

The most interesting and strange aspect of sati system was that it prevailed even among Jainas. The *sati* performed by Gundamabbe the wife of the Nagadeva and younger sister of the famous Attimabbe in the 10th century A.D., is well known.⁵⁹ In *Ajita purana*, Ranna through the character of Gundumabbe only, says that a pious woman if widowed has only two duties to perform. I.e '*Jinadiksha chranam*' (following the principles of Jinadharm) or '*shubhachritade maranam*' (means performing sati as a pious woman).⁶⁰ Therefore, *Sati* doesn't seem to be a compulsory one. If anybody would raise the question whether even by option was *sati* system justifiable? The answer may be debatable. But it must be noted that those who performed it has firmly believed it as a virtue and we have such an example up to Gayakamma of Kealadi who performed *sati* voluntarily in the 17th century A.D., as the account has been given by Petro-dello-vella. During her fieldwork hundreds of *sati* stones are found in different places of the malnad region. But there has been only one reference of *Sati* performed during the period pertaining to the area

of research. During the time of Vira Santara Deva in the Saka year 1114 (1192 A.D.), Yekkalarasa of Uddare, was residing at Jambura Thana (a military settlement) and there he was killed in a war by enemies. And his wife Jalabiyavve performed *sati* and conquered the fame of heavens.⁶¹

Women Ascetics in Jainism

The position of women in each religion has been different, and it constitutes an interesting study. In Jainism we come across both men and women ascetics. Even in Jainism the basic concept that women are not entitled for salvation,⁶² should have promoted sensitive and spiritual oriented women to engage themselves to go by the path of salvation. The women ascetics of Jainism have played a very useful and extensive role in the society.

Those women who were in the family life, but still had zeal for 'Dharma' were known as *Sravaki*. But those ascetics who had shouldered themselves the responsibility of spreading Dharma were called *Guruvadi*, *Kanthi* and *Ajji*. The word *Guruvadi* is equivalent to the Tamil word '*Kuratiyar*' and the word '*Ajji*' is equivalent to the Sanskrit word '*Arye*'.⁶³ With the advent of Bhadrabahu in Karnataka *Kanthis* should have been heard of but there is no evidence for the same.⁶⁴ The earliest Epigraphical reference to *Kanthis* in Karnataka goes back to 7th Century A.D., in Karnataka. Any woman who had found the life to be inspired could have become an ascetic. It seems status wise in the monastic orders the *Kanthis* were superior to the *Sravakis*.⁶⁵ The women ascetics were expected to follow stringent rules of asceticism. They had to give importance for both internal and external purification. They had to observe a ritual known as '*Loma Vimochane*', which means removal of hair. At the time of embracing asceticism as one use to get rid of *karma* in the same way one had to get rid of

the hair, which was there right from Birth. They use to wear clean white dresses after bath and they had to get rid of *Karma* by hard penance. And such women after their death by being born as men in the next birth only could attain salvation in Jainism.

There is an interesting reference to Sasamiyabbe who was a cook in the royal household. She had a daughter by name paliyakka, who won the heart of Tolapurusha Vikrama Santara and became his concubine (*Upapatni*).⁶⁶ Sasamiyabbe after coming to know that the death was meeting her very fast embraced *Sanyasana* and died a *samadhi marana*. Actually after her mother Sasamiyabbe became a *kanthi*, Paliyakka also decided to embrace asceticism. In order to commemorate her mother becoming a *kanthi*, Paliyakka constructed a Stone Basadi and a Temple. After becoming a *Kanthi* Paliyakka became famous as ***Prabhavati Kanthi***. In the end Paliyakka (Prabhavati Kanthi) got 'Pandita *Marana*' as it has been mentioned in *Jainagama*. It is said that no other Santara queen attained '*Samadhi Marana*' as Prabhavati Kanthi.⁶⁷ *Aryakas* firm determination, sacrifice and *satvika manodharma* have been highly appreciated. And Paliyakka is said to have given donations for basadis and temple before her death.⁶⁸

The Santara Queens: Their Socio- Cultural Activities

The Santara queens have played an outstanding role in the socio-cultural life of that period. Needless to say their contribution to the society has been remarkable.

The Santara Queens were the princess of different contemporary royal families. By resorting to matrimonial alliances the Santara Kings were able to

establish good relations with other royal families. This strategy of theirs speaks of their diplomacy and mature political approach to the problems of the day.⁶⁹

There is a considerable list of Santara Queens who can be considered important and minor ones. But here keeping in view their contribution a reference has been made only to a handful of them.

Chattaladevi (I):

Chattaladevi (I) has been considered the brightest star in the sky of Santara Royal household. Her deeds, speak for themselves, to consider her a great woman. She was the great grand daughter of Bhutuga II and the daughter of Arumulideva of Ganga family. Her grand uncle (*Doddappa*) was Rakkasaganga. Her younger sister was Kanchaladevi (II), who was married to Vira Santara Deva the Santara King. Chattaladevi (I) was given in marriage to the king of Kanchi who was considered a boon of Siva by name Kaduvetti. Her husband died a premature death and Chattaladevi was widowed. Her younger sister at Humcha unfortunately died at a young age after giving birth to four sons. Rakkasaganga the Ganga ruler who was her uncle and Godfather of Chattaladevi had a lot of concern for her. So Chattaladevi came to Humcha and showered all her love and affection on the orphaned children as if they were her own.⁷⁰ The greatness of Chattaladevi lies in not performing *Sati*. She followed the ideals of **Danachintamani Attimabbe** without becoming a *Kanthi* and by leading a usual life she proved to be a '*grihatapsavini*'. Srivijayadeva was her Guru (preceptor).⁷¹ The Panchabasadi, which stands at Humcha even today is a testimony to the encouragement extended by the Santaras to art and architecture. The moving spirit for the construction of the rare and famous Basadi was Chattaladevi (I), and this was constructed in the

year 1077 A.D.⁷² At her behest in this Jinabasadi everyday *pooja* were performed. Looking at all those things she not only enjoyed herself but also earned a lot of merit (*punya*). The inscription says that Chattaladevi (I) "with the help of her virtuous qualities was able to create the Island of *basadi* amid the turbulent ocean of *Samsar*. The Manastambha of the basadi was like the mast of the ship to stir through. She gave charities to the needy. She became the household name by continuously giving four kinds of charities namely *ahara* (food), *Abhaya* (protection), *oushada* (medicine) and *Sastra* (Jaina Books). She earned merit as a pious woman like "*Rohini, Cheleni, Seetha, Revati and Prabhavati* who are mentioned in the *Jaina Puranas*."⁷³ This ornamental basadi is known as '*Urvi Tilakam*'. This Pancha basadi has been built in commemoration of her blood relations like father Arumulideva, mother Gavabbarasi, younger sister Kanchaladevi alias Biraladevi, and brother Rajadityadeva. And at the same time the creation of this basadi symbolizes her humility also.

Social Works of Chattaladevi (I)

As a responsible mother she brought up well four of her sister's sons and made them adhere to *Jina Sasana* to be useful to the society as responsible persons. She constructed tanks, dug wells, constructed basadi and temples, established *arvantige* to provide drinking water, established *dharma sattras* (choulteries) and provided shade. She gave continuously all sorts of charities including food, gold, clothing to Brahmins and ascetics.⁷⁴

In the long Santara history Chattaladevi (I) stands like unparallel Manastambha leaving behind great foot prints in both religious and secular fronts. Her success and fulfillment have been highly acclaimed in the

inscription. "The root of the tree of reputation of Chattle reached Adishesha, the trunk touched the tip of the heaven, the leafs of innumerable branches touched the silver mountain (Himalayas), the buds reached the stars, the blossomed flowers resembled the while lotus, the ripe fruits resembled the moon. Therefore to the bottom of the tree of success, milk (instead of water) itself should have been watered".⁷⁵ In the Santara history subsequently though we come across Chattaladevi (II) and Chattaladevi (III) they are not comparable with the Chattledevi (I), in terms of her service and religious fervor. Ranna the famous Kannada poet calls *Danachintamani* Attimabbe '*Mahasati tilaka*' but the poet who composed the inscription on Chattaladevi (I) has called her '*mahasati*'.⁷⁶

Chagaladevi (Chagiyabbarasi):

The meaning of the word *Chaga* is service or sacrifice. So this Santara queen was known for this quality. She was one of the four wives of Biruga Santaradeva. After the death of the first wife Kanchladevi the younger sister of Chattaladevi (I), the most favorite queen of the king was none other than Chagaladevi. She has been described as Goddess of Lakshmi on the side of her husband. The inscription acknowledges her greatness with adjectives like '*danapriya*,' '*punyavati*,' '*jayadevate*' etc.⁷⁷

Chagaladevi was known for her good conduct, beauty, aesthetics, power, neatness, glory, concern for the kit and kin, pleasure and kindness. With all these qualities there was no parallel to this queen.⁷⁸ Chagaladevi's devotion to her husband and faithfulness have been highly appreciated in the inscription.⁷⁹ She got done *Makara Torana* for the basadi of Nokkiyabbe (Lokkiyabbe Padmavati Devi), the family deity of Santaradeva. She also got

constructed Chagalesvara temple at Balligave and on that occasion she helped the Brahmins to perform the marriages of their daughters and gave a lot of charity also.⁸⁰ This uncommon queen for all her accomplishments has been compared with *Rati* the wife of *manmatha*, *Parvati* the wife of *Siva*, *Sita* the wife of *Rama* and *Arundati* the wife of *Brihaspati*.⁸¹

Pampadevi:

She was the daughter of Tribhuvanamalla Santara (Taila Nripa) and Immadi Chattaladevi. She had a younger brother namely Sri Vallbhadeva. Her birth has been compared to the birth of Lord Goddess Lakshmi in the Ocean of milk. In the inscriptions she is called as *Nutana Atimabbe*. Pampadevi was said to have established a Pattasale within a short span of one month, to the existing *Urvi Tilakam* i.e., Panchabasadi) which speaks of her zeal and efficiency.⁸²

Pampadevi had a daughter by name Bachaladevi. She was beautiful and virtuous. Pampadevi her brother Srivallabha Vikrama Santara and her daughter Bachaladevi all the three of them jointly constructed *Pattasale* on the northern side of Panchabasadi in the Saka year 1069 (1147 A.D), on *Vaishaka Suddha Panchami Brihaspativara* (Sunday). This act of these three doing something worthwhile speak not only of their unity but also their commitment to religion and society.

Aliyadevi:

The Santaras of Humcha shifted their capital from Pomburchcha (Humcha) to Setupura (Sagar Taluq, Shimoga district). And Aliyadevi is famous

at Setupura when Santaras were there. Her parents were Kamabhoopa and Bijjaladevi also known as Vijayavati. She also had two elder brothers. Her husband was Honneyarasa and they had a son by name Jayakesi who died at a very young age making her parents very sorrowful. Aliyadevi is set to have strived very hard to make this world very great like **Attimabbe**. She constructed two basadis at Setupura and one at Anandapura or Kharapura (Sagar Taluq, Shimoga District). Unfortunately the said Setupura is totally submerged in backwaters of Saravati Project. Therefore the two basadis constructed by Aliyadevi have been submerged. She said to have constructed one of the basadis at Setupura in the name of her deceased son. And on that occasion she gave a lot of charities. Because of Aliyadevi Setupura became the Center of Jainism, and basadis made name and Jaina ascetics started coming over there. It is also said that some of the ascetics attained '*Samadhi Marana*' here.⁸³

Weapons as Depicted in Social Customary (*see Line drawing*)

The use of weapons of a period speaks of the need of the society and in a way the development of technology. There were different weapons in use in the Santara Society. Generally the weapons used in War Field are referred to here. The contemporary literature almost doesn't furnish us with any information about the weapons in use during that period. Rather than inscriptions it is the Hero Stone, which are our source of information to know the weapons of the Santara period. The following are the different weapons that were used by the people of the period.

Alagu, which means a sword tied to waist.⁸⁴ *Bal* was another type of sword, *Suragi* was also a different kind of sword, *Chakra* was a wheel like weapon. *Moneyanchu* was a sharp arrow which could be shot by a bow.⁸⁵

Konta (Javellin), *Adana* (Shiled/*Gurani*), *Kanivati* (means rope net). This apart there were also weapons in use like *sabala*, *salleha*, *Chakrachapa*, *katari* (dagger) and *Dadi* (a heavy stick).

There is an interesting humorous reference to Odduga who came to be known as Vikrama Santara, after exhibiting his valor and ability in a war. In this inscription he is said to have used a thin long sword, which was making a different sound.⁸⁶

Army

War is an unsolved riddle. Wars have been fought by so many royal dynasties for several reasons. War was a fight but all fights were not wars, which mean apart from the battles that were fought by Kings, there use to take place fights within the Kingdom. For example, the fight against, '*Turugallaru*' (the cattle raids). It is mentioned in *Ranna's Gadayudda* that 'Sacrifice' (*Chagil Tyaga*) and Valor (*Beera/ Veera*) were the great Social Values.⁸⁷ The acquired wealth was to be given in charity and in wars one had to fight courageously. At the same time it was a disgrace to be called a miser (*lobi*), and coward (*hedi*). Indeed these two were worse than death.⁸⁸ Vigor and valor of ancient Kannadigas has been highly highlighted in the inscription of Kappe Arabhatta "*Sadhuge Sadhu Maduryargam Maduryan Badippa kalige kaliyuga veeparitam Madhva neetam peranalla*" which means good to good and bad to bad the one who bothers is vehemently challenged by Kanndadiga and he is nothing but the incarnation of Lord Madhava. Huen Tsang has acknowledged the courage and gratefulness of Kannadigas also. He says that Kannadigas were greatful for good and revengeful for wrongs. In Ranna's *Gadayuddha*, Draupadi says that woman, prefer conduct and war wound of men to gold and precious stones they give.⁸⁹

The Kings had given too much importance to army (*Dandu*), because without that there could be no state, no wealth and no valor. A king's or emperor ambition or jealousy or economic needs were the factors leading to a war. Generally a war was not fought straightaway. Before waging war the King use to adopt diplomatic moves like *Sama* (friendship), *Dana* (trying to win over by giving gifts or presents), *Beda* (causing division among enemies and rendering him or them weak) and *Danda* (resorting to weapon means war) was the last resort in achieving the objective. If a kind decided to declare a war there were many at most loyal soldiers who were ready to sacrifice anything including life for the sake of king? For the favors showered by the king upon his soldiers the latter were ready to sacrifice there lives in the battlefield for the sake of their benefactors. The greatfulness shown by the soldiers towards their kings was knows as *Joladapali* (True to the salt or indebtedness of Bread), (Pampa Bharata, (1043)).

In ancient Karnataka number wise the Hero Stones are next only to Donative Records (*Dana Sasanas*).⁹⁰ But in case of the present study not many Hero Stones we have been come across. With available number of inscription and on the basis of information provided by them, an earnest attempt is made to know the aspect of army and relating points of the Santara period. The Santara kings did not rule independently. Throughout their existence they were the feudatories of the Rashtrakutas of Malkhed, and later on the Chalukyas of Kalyana. Therefore they did not organize big armies to undertake conquest. It seems the army they had organized was just enough to defend themselves to send to the same to assistance of their overlords, as a token of loyalty. This apart the very fact that the Santaras were Jainas might have been another reason for not waging too many wars leading to bloodshed and loss of life.

Absolutely there is no information about the method of the organization of army. Through inscriptions we hear of the greatness and achievements of some Santara Kings. For example, Vira Santara who was also known as Bira Deva, by holding a thin and long sword known as '*asilathe*', in the battlefield used to cause the break of bangles of the wives of his enemies.⁹¹ In other words Vira Santara by killing his enemies use to cause widowhood to the wives of the deceased.

Nanni Santara II was a great warrior. He is described as a great personality than Ganga Bhutuga Permadi as the emperor Chalukya Vikramaditya VI himself came to meet him halfway and offered half of his seat on the metal throne (*Lohavistara*) to him. Though there may be some exaggeration in the inscription it is never the less indicative of his greatness.⁹²

There are several references to common people participating in the war and dying for the sake of their rulers. For example, Ketamalla Sahani fought against the Hoysala Nayaka's killed several persons and at last god killed himself only to embrace a heroic death.⁹³ Another important inscription of the period speaks of a war fought between Singideva of Hombujja against Birarasa of Hosagunda. The most interesting aspect of the inscription is it speaks of 10,000 cavalry and 5,000 foot soldiers who participated in that war. Further the information highlights the valor of Haliyamma, the son of Ibiseti who attained *Veera swarga* while fighting against the enemies.⁹⁴

The Santara's army consists of Cavalry and Infantry and there is no reference to elephants. There is an important reference to Masura Jakayya, Bomma Nayaka preparing himself to go to the battlefield. He is stated in the inscription to have worn gold colour ropes, and tied a band of cloth on his

forehead (*sirapatta*), "*Puttanu Pombattegalam kattida Nulpatta damasira pattamgalam*".⁹⁵

In the ancient times before the commencement of the war there was an important ceremony of appointing the ablest fighter as Senapati (*Paduvala*). Perhaps this is symbolically said as '*Patta kattuvudu*' means tiding a band over forehead to symbolize the appointment. The above instance speaks of the appointment of Masura Jakayya Bomma Nayaka to lead the army in the battlefield and he was asked to conquer a fort (*Durgavam Gelugenda*).

This aspect will be incomplete without a reference to a family of great warriors (four generation) once excelling the other in valor and vigor and within name and fame. The record begins with Singi Gavunda who is described as dwelling at the lotus feet of Raya Santara Deva and governing an area within Santalige-1000 province. Singa Gavunda's habitual allegiance to the Overlord is further publicized by the expression which call him a wishing gem along the several dwelling at the lotus feet of Raya Santara Deva (*tat-pada-padmopajivi bhrty-cintamani*). Singa Gavunda appears to have been succeeded by his son Arjun Gavunda, who is described as proficient in the enjoyment of holdings (*bhoga-dhurandhara*), and as a wishing tree to those who take shelter under him. The inscription then introduces Padavala Ereyama, the son of Arjuna Gavunda. Ereyama described as the master warrior (*Samara dhurandhara*) an expert in the use of the long spear (*bhalla*) and adept in the science of archery. (*dhanurvidya Sastra Pravinam*). The inscription then adverts to Padavala Singana, the son of Padavala Ereyamma. The ruler honoured him with the title 'supporter of the kingdom' (*Rajya Samuddharna*), which is inscribed on a plate of gold and presented to Padavala. All these heroes served as Senapati (padevala) under the Santara ruler (Raya Santara). Singana the son of

Padevala Erega got elevated to the post of *mahamatya* (Chief Minister). He assumed the title of Santara '*Gajagandavarana*'. It can be translated as 'A Bull in the China Shop'. He got constructed a tank and a Siva temple at Bavinahalli in Santalige-1000, (present day Avinahalli, a small village in Sagar Taluq, Shimoga district). The high sounding titles that all the above four of them assumed speak of their outstanding ability, extraordinary leadership and exemplary service rendered by them to their Santara Kings.⁹⁶

The Custom of *Velavali*

There existed a social custom known as '*Velavali*' during the Santara period. This custom is associated with gratitude towards the king, who was the benefactor of the people the one who performed the *Velavali* use to pledge a vow that he would kill himself on the day of the death of his King. Such an oath is called 'Velegol'.⁹⁷ Generally, the *Velavali* killed themselves by entering into fire or by stabbing themselves to death. But during the Santara period there is a mention of a peculiar way of death embraced by 'Poravaleya Gavunda', around 1070 A.D. In a Santara inscription it is mentioned that when King Santara Deva died Poravaleya Gavunda, who at most loyalty and greatfulness towards the king killed him self by removing the skin of his back, suffering and dieing after three days, "*Porapoleya Gavunda munna muru devasamane Benna baranetti kondu tereye santo-----*".⁹⁸

During the Hoysala period there existed a similar type of custom known as '*Lenkavali*', which is also understood as the *Garuda padatti*. For ex, the *Garuda*, Ritual performed by Kuvvara Lakshma about 1220 A.D., after the death of Vira Ballala. Chidananda Murthy a well known researcher is of the opinion

that *Lenkavali* Custom and *Velavalitana* (*velavali* custom), were almost one and the same.⁹⁹ Therefore we can safely conclude that *Velavalitana* was nothing but the *Garuda Padatti* which existed during the Santara period. To corroborate this conclusion, there is a reference to Nakularasa who has the *Lenka* or *Garuda* of Vira Santara. Nakularasa was called '*Biruga's Garudā*'.¹⁰⁰

It seems there also existed the '*Sidi*' system during the Santara period. In an inscription dated S.987 (1065 A.D.), the Santara King Bhujabala Santara, made a land grant to the Jaina Basadi known as Bhujabala Santara Jinalaya and donated it to his Guru Kanakanandi Deva. Here the land given in donation is said given in donation is said to have a '*Sidi Kallu*' in the east as the border '*Mudalu Sidikallu Mere*'.¹⁰¹ This is an inference for the existence of '*Sidi Paddati*', during the Santara period. The one who performed this rite never use to care for his life adhering to this custom was nothing but expressing fidelity to the king by embracing death. In an inscription of 991 A.D., a person by name 'Akate' is stated to have been performed '*Sidi*' for the king to get a son.¹⁰² This ritual of *Sidi* was performed this way. The one who was supposed to sacrifice his head was to sit in the meditative form. And the hair of his head was tied to the top of a bamboo pole, which was stuck tight to the ground. When the head was beheaded by some one, the separated head from the body use to go up. That is why this custom is called '*Sidi Tale*'.¹⁰³

When Biradeva, the son of Santaradeva died Paduvala Ereyama gave three *sivane* (measure of land) of land to his children, which was given to him by Raya Santara and then died. This has been recorded in an inscription to denote either '*Garuda Padatti*' or '*Sidi Tale*' or '*Velavali*'.¹⁰⁴

Dress and Ornaments and Musical Instruments

Though all Art historians agree that the art reflects the contemporary society and culture, unfortunately it has not been much used for in writing of the cultural history of early dynasties.¹⁰⁵ No inscriptions describes the dress or the jewellery or coiffure of the period. The Santara's period is also devoid of any kind of literary evidence. Thus it's is the only available few temple sculptures and bas-reliefs are the source of information for us to know about the various dress and ornaments and musical instruments that were in vogue during the period of the Santaras of Humcha. But unfortunately even when it comes to the plastic art of the period the information is really scanty. Because most of the structures belong to the Jainism and the temples are really devoid of a lot of sculptures. Since the Basadis here belong to the Digambara Jain Sect, even the Tirthankara images are devoid of any kind of ornamentation. Hence one has to depend only on the depiction of **Yaksha or Yakshi** figures or **Dwarapala figures**, the **Depiction of ganas**, the **Asta Dikpala panels**, and the **Hero stones** and **Nishadi stones** of the period and they will provide us some idea about the dress, costume, ornaments, musical instruments that were in vogue during the Santara's period. And for this we can add one more course of sculptures we come across underneath the eave of the temple or basadi, where they have depicted the stories of **Panchatantra**, and other **sculptures**. When it comes to the musical instruments it's the depiction of the various **Ganas** usually shown either dancing or playing with certain musical instruments will give us some idea of various musical instruments that were in vogue during the Santara's period. Thus the whole study is based on the hypothesis that the Santara sculptors while depicting the life scenes of the epics or puranic stories in the form of art they had in their minds the

contemporary persons and things around them. And the artist had to work within certain limits showing most part only what stories required. Thus the sculptures may have been the indigenous to the land to which the Santara's belonged.

Costume

It is one of the cardinal necessities for a human being. It is indeed a marked characteristic of any culture. Fashion and costumes are very interesting to observe and in fact they are the facets of human self expression. The taste and tendencies of age are distinctly marked by the type of clothes a period fancies. Dress is characteristic of manners and manners are the mirrors of ideas. And one of the important aspect of the social life during this period give us some idea of the various modes of clothing and costumes popular among masses and the wealthy and nobility of the times. Dress always depicts a kind of human self expression. But the study of this region shows there were only two types of costumes we come across. One worn by the *Ganas*, *dwarapalas*, *Chowrie bearers* and *Yaksha* and *Yakshi figures*. Yet another, the costume of soldiers and other ordinary section of the society.

The dress of the period for the men seems to be the lower garment consists of dhoti and the upper garment an *Uttariya*. The sculptures also depict the use of various types of waist bands which holds the lower garments secured tight. The waist bands some time consist of tassels slinging to it's left and right side down to the ankles. And some of the men costume appears like a skirt like *dhoti*. For example, at Panchakuta Basadi there is a depiction of two Naga Dwarapalas and they have the costume of this variety.

Most of the sculptures especially of women depict saris. It's a common type of a dress. The saris are worn in different lengths. But very interestingly in the manastambha of the Panchakuta Basadi, we come across *Asta dikpala* panel. There is a depiction of a three men wearing a long coat with sleeves and covered their head with a cloth (which looks like a mafiar?)(***see the Line Drawing***) But except for this depiction the rest of the ordinary men and even the kings are shown wearing a dhoti type of lower garment and covered their upper body with *Uttariya* (Upper garment). And the same sculpture also highlight the use of waist bands which were further decorated with hanging tassels of pearls.

The Soldiers Costumes

An idea of dress of native soldiers depicted in the Santara sculpture can be known from the carved battlescenes (Hero Stones). Their dress generally consisted of a dhoti tucked well over the knee. The dhoti is secured by a waist band. The soldiers appear in the reliefs having their lower garment worn only in *Sakaccha* fashion and their upper body remains bare. According to ***Yasastilaka***, the soldiers of Karnataka had their thick lower cloth up to the knee joints to serve like shorts.¹⁰⁶ According to Manasollasa black wrappers and green trousers formed hunters uniform which helped camouflage.¹⁰⁷

The Costume of Musical Playing Ganas

Similarly some of the music and dance playing ganas are depicted wearing a piece of cloth round the waist. Manasollasa infact prescribe dress of the musicians depending upon the type of instruments they are specialized. Thus the drummer wore *dvipadi* with belt, a flute player had *patika*, which fastened his dress.

Jewellery and Ornaments

The artists have elegantly carved male and female figures with jewels and ornaments. The whole body from head to foot is usually decorated, when it comes to the images of Gods and Goddesses. But since we are talking of Jaina basadis where the image of Tirthankaras is there, they are totally devoid of any ornaments. Hence from the available figures of Yaksha, Yakshi, Dwarapalas and the chowrie bearer figures and attempt is made to understand the type of ornaments made use of. There was a decoartion of *kirita makuta*. For ex., the figures of Dharanendra Yaksha and Padmavathi Yakshi placed in the inner hall of the Panchakuta Basadi, the image of Shrutadevi (Goddess Saraswathi), and Ambika Yakshi sculptures and so on depicts the use of *kirita makuta*. Further the same sculptures are also very well adorned with many types of ornaments covering from head to foot. They are variety of necklaces, *haras*, the *karna kundalas*, shoulder ornaments, bangles, *kadaga*, *nupura kinkini*, toe ring etc. Especially the study of both male and female Yaksha figures depicts different variety of *kundalas* such as *vritta kundala*, *patra kundala*, *naga kundala* etc.

Parasol and Umbrella (see Line drawing)

A parasol was symbol of status besides being a thing of fashion. But in Humcha region we come across a very few depiction of such parasols or umbrellas. The simple round type of parasol was seen in the sculptural depiction of Vira Santara playing a game called *Kanduka Kride*. Where as two more such parasol are seen, I) In the depiction of the incident of Kammatopasarge panel of Parsvanatha (two in number) and II) the depiction of Vrishabharuda Shiva along with his Parivara depicted in a Billesvara temple

group near Humcha. In the Kamatopasarga Parsvanatha panel one can see the beautiful round parasol further treated with tassels and it is held by the Yakshi Padmavathi to protect the Supreme Soul under meditation before Parsvanatha attained his Jinahood. Once again a simple round shaped parasol are seen in the bas-relief sculpture of Vrishabharuda Shiva sculptural panel.

Musical Instruments (*see Line drawing*)

Music and dance flourished during the Santaras period. There are few sculptural panels which depict the *ganas* shown in dance form or playing the different variety of musical instruments. They are mainly found in Kammateshwara temple at Humcha, the Parsvanatha Temple at Humcha, and in the depiction of Asta Dikpala panel in the Manastambha in front of Panchakuta basadi at Humcha. The most important musical instruments depicted in sculptures are drum, *mridanga*, *nagavina*, cymbals, conch, flute, trumpets, horns, harp type musical instrument, ginglyng bells etc. All these instruments and the dancing *ganas* depict the fine arts of the period and the aesthetic life enjoyed by the people of the day. Because the fine arts formed a part and parcel of any society.

So far as the mode of conveyance is concerned there are no much evidence regarding the same. Thus a simple attempt is made to speak of the various aspects of the social life as seen during the Santaras of Humcha period.

General Ethics of the Society

Any society at any point of time will have its own ethics, as guiding stars to reach greater heights of humanity and morality. Certain principles are accepted as values and every society expects its posterity to cherish them and

perpetuate them further. The Santara Society also had its own ethics. But there are no literary sources available to give us any information. Obviously our main sources of information are sculptures, inscriptions and folk tradition of the region. A proverb, I come across in the region during my folk survey is quite interesting. "*Nanni Aduvane Sukhi, Husiyaduvane Asukhi*". This means "Happy is the one speaks Truth, Listen, Sorrowful is he who lies". In a way this concept has been corroborated in the literary of *Dharmamrita* of the 12th century composed by Nayasena, "*Sayta Nudivane Sukhi Kela Dukki Tam Pusivatam*". The meaning of this is also same as mentioned above. Any Society has acknowledged **Truth** as the greatest value, which alone has been responsible for man's peace and progress. The person speaking truth not only upholds a value system but also brings welfare to everyone.

As it is said earlier Service, sacrifice and heroism were accepted as great values in Karnataka. Imparting Knowledge and expansion of Knowledge has been the purpose of education. In ancient times Agraharas were the seats of Learning, and they were highly patronized and protected.

Conveying Ethics through tales and fables has been a very ancient tradition even in Karnataka. The *Panchatantra* stories written by Vishnu Sharma during the Gupta period have been world famous. There is a Kannada version of *Panchatantra* written by Durgasimha in the 11th century A.D. The *Panchatantra* stories are also depicted in sculptures in Karnataka. During the periods of the Chalukyas of Badami, the Rashtrakutas of Malkhed, the Gangas of Talakad, the Chalukyas of Kalyana, the Hoysala's of Dorasamudra. The *Panchatantra* stories have been depicted in the sculptures of different temples of different places.¹⁰⁸ The Kammateshwara temple at Humcha contains beautiful sculptures depicting four fascinating *Panchatantra* Stories. In fact this

temple was constructed during the Rashtrakutas period by Masara Jakkayya in C.800 A.D.¹⁰⁹ But this temple was renovated by Sovenayaka, Kote nayaka and Kumara Dodda Nayaka of Santalige-1000, in the Saka Year 1209 (1287 A.D.).¹¹⁰ The four *Panchatantra* Stories such as The **Lion and The Rabbit**, **The story of the Loyal Mongoose**, **The Geese and the Tortoise** and the **Brahmana and the Crab**, stories reveal the truth as to how the ethics of these stories were cherished by the people of the area.

Sports

Sports being played in any Society just don't speak of the entertainment of the people. But they also denote the evolution of a society. As the idea of giving toys to children is not only to provide amusement but also to orient their mental makeup. So also sports promote not only physical health but also the mental evolution. In the field of Sports the same sports have not been in existence throughout. With the passage of time and development of the civilization even the concept of sports and game change. That is why we come across new ones in the field.

It's said that "a sound mind in a sound body". Therefore any point of time all societies have given much importance to sports and games. Inscriptions, sculptures and folklore are the basic source of information to know about the sports and games, which existed during the Santara's period.

Karnataka had a rich tradition of sports and games. 'Throughout the history of Karnataka Sports was given public importance. For the exhibition of courage, heroism, wrestling and sword fight were given much significance. The King's themselves use to take part in such activities as example and guides'.¹¹¹

Inscriptions and sculptures speak of one specific sport known as '*Kanduka Kride*' (a sport resembling modern Polo game). Vikrama Santara (I) (895-935 A.D.), one of the early Santara rulers is claimed to have made sixteen *Danas* (*Shodasa Dana*). He defeated several kings and expanded his kingdom. He is said to have assumed titles like '*Kandukacharya*', and '*Dana Vinoda*'.¹¹² Here the title '*Kandukacharya*' is noteworthy because it is not only speaks of the existence of *Kanduka Kride* (sport), but also Vikrama Santara (I) assuming the title as Acharya in *Kanduka*. The meaning of the word 'Acharya' is teacher. Therefore Vikrama Santara (I) should have been an expert in *Kanduka kride* and also a guide.

Another ruler by name Vira Santara of this dynasty also enjoyed the title '*Kandukacharya*'.¹¹³ This is a testimony to the expertise of the Santara Kings in *Kanduka Kride*.

Kandukacharya Sculpture Panels

Even today, at Humcha behind the present day Padmavathi Temple (modern Temple) in the premises adjacent to the present day Jaina Matha one can see *Lokki* Tree, to which Jinadatta the founder of the dynasty is said to have tied his horse and where Yakshi *Nokkiyabbe* (Padmavati) had blessed him to build a city over there. A square shape thick and huge wall has been constructed for the protection of this auspicious tree. On this wall one can see two sculptural panels one on the south wall another on the western wall. In these two sculptures scene of what has been identified by Scholars as '*Kanduka Kride*' is depicted. The details of the sculptures are as follows:

- a) The first panel is on the southern wall. Here the sculpture depicts a royal personality astride a well, caparisoned Horse, which has just began to stand on its hind legs. The royal figure holds a circular object in his upraised right hand as if to throw it down and the left hands holds the reigns of the caparisoned horse. Depicted under a parasol the King wears a necklace, a *kirita*, *vritta Kundalas*, *Vraksha hara*, *Keyura*, *kankana* and *kadaga*.
- b) The lower cloth reaches upto the knee while the upper part of the thigh is slightly exposed. The left foot is kept in the stirrups. On the stylistic grounds the sculpture is datable to 9th -10th Century A.D.

The second sculpture of *Kanduka Kride* is found on the western wall of the *Lokki* Tree. Actually there are two sculptures in a rectangular niche. One has seated Padmavati Yakshi, where as on the bottom part of the niche seen a King identified as Vira Santara(?) (Based on the inscription on the panel), astride a well caparisoned Horse. He holds a whip (*a sarpa chati*) in his right hand where as the left hand holds the reins of the Horse. The King has his hair combed back and is held by a band nearer to the apex almost like a *Jata Makuta*. He is naked above waist he has indistinct *Kundala*, *a vaksha hara*, *kankana*. Even the horse is treated with few ornaments like mussel guard, necklace in three concentric whorls. The last whorl is treated with zinglings across the shoulders and hip are the leather belts holding the saddle in position, which is placed over an ornamental girdle cloth. In the *Manasollasa* of the Chalukyan King Somesvara III, there is an interesting description of the *Kanduka Kride*, which almost resembles the modern Polo Game. "A square field of 400 feet will be having two gateways from opposite directions. 18 feet after each gate their use to be *torana* or Gol post. The King use to come to the field

with friends, Kinsmen and Bureacrates and beloveds. After the initial formalities, King use to form two teams of eight players each. They use to play *Kanduka kride* sitting on the Horse back by holding sticks. The long sticks were made up of Paribhadraka wood. The round ball was also made up of the same wood having a cover of red leather, which was visible from a distance. In order to send the ball to the Gol Post different technical shots (*charana*) were adopted. The shots that were used in different direction were known as *Sukara, Dushkara, Vishama, Vishama Dushkara*. The expertise of a player was determined on the basis of the number of rounds he could take the ball along with him before sending it to the 'goal post', in spite of resistance and obstructions from the opposite players. An expert in this sport (*siddha hasta*) was given the title 'Ereva bidanga'. The victory for any team was decided on the basis of the number of goals that were scored in a specific time. After each goal on any side trumpets were blown.¹¹⁴ Indra I, the Rashtrakuta Ruler has been depicted as a great expert in this game.¹¹⁵ Today this sport doesn't exist in the Humcha region. It is even erased out of the minds of the people.

Food habits

Food habit rather being the choice of the people most of the time, it is determined by the nature, ecology and environment. It is said that the food we eat influence our mental make up. Based on food habit the behavior of people, spiritually speaking has been divided into three categories i.e. *Sattvaguna, rajaguna and tamaguna*. Except a few references to food grains in the Santaras inscriptions there is no direct information available to know the food habits of the Santara period. Therefore a keen observation of the area, taking a keen note on the food habits of the people, constitutes our source of information. The staple food of the region is rice. Even today Paddy is grown

very much over here. The Santaras were the feudatories of the Chalukyas of Kalyana. The Encyclopedic work *Manasollasa*, written by the Chalukyan King Someshvara III, speaks of four different kinds of rice that were in use in the Chalukyan Kingdom. They were *Sukshmashali*, *Stulashali*, *Gandhishali*, and *Rakta shali*.¹¹⁶ *Sukshmashali* was the rice small in size (*Sannakki* in Kannada), whereas *Stulashali* rice was bigger in size (*Dappakki* in Kannada), *Gandhishali* was the rice smelling pleasantly when cooked. Perhaps it was of the variety of today's Basamati rice. *Raktashali* Rice is red in colour and in *Manasollasa* it is mentioned that this rice improves the quality of blood in the Consumers.¹¹⁷ Therefore logically we can say that these varieties of rice should have been grown and used during the Santara period in the region. In fact red rice (*Raktashali*) is grown in Malnad area even today and it locally called '*Sanvalya*' in Kannada. There is an interesting reference to the today's Idli known and '*Idarika*' during the Chalukyan time.¹¹⁸ But, unfortunately none of the Santara inscription directly or indirectly throws any light on the food habits of the period. Hence in the paucity of any kind of information nothing much can be talked about the food habits of the area as prevailed during the Santaras period.

Individual Names (Vyakti Nama)

Names denote so many things and especially culture of the individuals. Names generally speak of traditions, customs, and conventions, gods and goddesses, valor, heroism etc. As the Indian society is multi cultured and also caste structured the socio-cultural aspects assume different dimensions over a period of time, and names are also included in this.

The individual proper names during the Santara's period highlight Kings, Queens, Preceptors (Acharyas), Officials of the State, and Commoners. The

following are the examples of the names of Santara Kings. Vikrama Santara (I), Chagi Santara, Vira Santara (I), Kannara Santara, Tyagi Santara, Nanni Santara (I), Raya Santara, Trilokyamalla Vira Santara, Vikrama Santara (II), Tribhuvanamalla Santara, Vikrama Santara (III),¹¹⁹ Jagadevarasa (Setu Ruler), Simha Nripa, & Singideva,¹²⁰ Sri Vallabha,¹²¹ Biradeva,¹²² Ammana Deva,¹²³ Tailapadeva and Kava Deva.¹²⁴ Some of the names of the Santara Kings like Biruga, Taila, Goggiga, Odduga, Bomma Deva, Boppuga, Ammana.¹²⁵ These names speak of native flavour and generally after ascending the throne the Santara kings use to assume different names. For example, Goggiga became Nanni Santara, Odduga became Oddamarasa or Vikrama Santara (II).¹²⁶ Names ending with *Arasa (Nripa)*, Sri Vallabha and Santara generally indicate the names of King. Generally, we don't come across Sanskrit words like *Raja*, *Nripa* etc. Therefore the names of the Santara Kings speak of nativity and the language of the region i.e. Kannada. The names like Odduga, Goggi, Bomma, Ammana, Singideva, are local names. But the same kings had got other names like Bhujabala Santara, Nanni Santara, Burma Deva, Ammana Deva and so on. Therefore this gives us enough room to say that there was Sanskratisation process also.

The following names give us an idea about the Santara Queens. Generally these names end with *Devi*. For example, Siriyadevi, Mahadevi, Chalgadevi, Enjaladevi, Chandaladevi, Nagaladevi, Akkadevi, Bijjaladevi, Hochaladevi, Kanchaladevi, Acaladevi, Chagaladevi, Pampadevi, Bachaladevi, Aliyadevi. Birabbarasi, Mankabarrasi, Keleyabbarasi and so on.¹²⁷ The names ending with *arasi*, *abbe*, and *devi* are generally the names of the Queens. Especially *abbe* and *arasi* are pure Kannada words. Even today female children of this area are given names ending with amma, which is equivalent to *abbe*.

In the Santalige Nadu women were given the name Padmavati. The name 'Padmavati' is mentioned in several inscriptions, and it is the Sanskrit form. The other name of Padmavati was '*Jakiyabbe*', which was a local name. And the other form of *Nokkiyabbe* was *Lokkiyabbe* and the basis of the same was the *Lokki* Tree (*Vitex Nigunda*), which can be seen even today behind the Padmavati temple at Humcha. Nokkayya, Nakularasa, Nokkiyabbe, Lokkiyabbe, all these names had the tree origin.¹²⁸ In the same way Chattaladevi, Acala Devi, Hochala Devi, which are mentioned in inscriptions of Humcha also have the roots of trees and plants. As the tree '*Ichā*', '*Acā*' and '*Yechā*' are also tree. '*Acā*' tree is also called '*Salavrikshā*'. The names connected with the '*Acā*' tree are Achagavunda, Acabbe and Achladevi.¹²⁹ In the same way *Echa* is also a plant or tree as it is opined by Hampa Nagarajayya.¹³⁰ The names like Echagavunda, Echladevi, etc., have the indigenous origin.

In the Indian tradition Gurus have been given the highest place. He is the embodiment of God himself. Guru means the one who removes ignorance, and illuminates the light of knowledge, and the 'Right Knowledge'. And Right Knowledge alone leads an individual to salvation. During the Santara period we come across several Gurus, Acharyas whose names use to end with Acharyas or Pandita Deva or Bhattaraka, i.e. Ajitasena Pandita Deva,¹³¹ Srimat Kanakadeva Pandita Deva, and Sri Vijaya Pandita Deva,¹³² Vadibasimha *alias* Srimat Ajitasena Pandita Deva,¹³³ Sakalachandra Pandita Deva,¹³⁴ Sreyamsa Pandita, Kamala Bhadra, Dayapala Deva, Sri Vijaya Bhattaraka,¹³⁵ and Moni Siddhanta Bhattaraka.¹³⁶ The Kalamukha Sect of Saivism prevailed over here and we come across the names pertaining to this sect of Saivism. For Example, Sarvannajiya,¹³⁷ and Gautama Pandita Deva of Balligave, Kedara Matha.¹³⁸

The Santara administration had embraced a number of officials both big and small. The following names give us information about different officials, which denoted their positions and they were not used as caste symbols. For Example, Pergadde Nokkayya, Pergade Kannayya,¹³⁹ Pergade Kaliyamma Gauda, Pergade Biravarma Gauda, Pergade Nagavarman¹⁴⁰ and so on.

Gauda/Gavunda

Gala Gowda,¹⁴¹ Kunda Gavunda,¹⁴² Masana Gavunda and Santara Gavunda,¹⁴³ Macha Gavunda,¹⁴⁴ Nada Gavunda¹⁴⁵ Manja Koteyam Gauda, and his son Buge Gauda,¹⁴⁶ Siriyamma Gauda, Kaliyamma Gauda,¹⁴⁷ and Bele Gavunda.¹⁴⁸ The names of all these Gauda's certainly are local names when they are mentioned. So even in inscriptions these names speak of nativity.

Nayaka

Soveya Nayaka, Banki Nayaka, Koti Nayaka,¹⁴⁹ Garapa Nayaka,¹⁵⁰ Toragu Nayaka and his brother Mayye Nayaka, Bommeya Nayaka¹⁵¹ etc.

Settis

Nokkayya Setti¹⁵² Bommi Setti, Telli Setti,¹⁵³ Rama Sresti and Brahma Sresti (Settis),¹⁵⁴ are met with.

The following denote name of common people during Santara period. Jalabiyavve,¹⁵⁵ Ratte Polaga,¹⁵⁶ Bittimayya Gosasi, Tiriyaikka, Kalabbe gaudati,¹⁵⁷ Gunda gosa, sovidevi, Somambike,¹⁵⁸ Brahmayy, Bommarasa, Jakkannabbe, Samiyabbe,¹⁵⁹ Singana, Kannaya, Somoja, Malla, Malachiyabbe, Kamavve and so on. Some of the names of the ladies of the Santara period

make us doubt that they might have been the names of the local female deities, For example, Kalabbe, Simiyabbe, Bagiyabbe etc.

The Architects and Scribes of the Santara Period: Based on Inscriptions

Inscriptions have been the source of useful information to reconstruct the history of the ancient period. They are engraved on the stone slabs, stone pillars, boulders, copper plates, weapons, the pedestals and backside of idols etc. The basic intention of issuing inscriptions was to create a permanent record and pass it on to the generations to come. The figures of the Sun and Moon on inscriptions are carved to give a sense of permanence to the good deeds, services and sacrifices of those in whose name the inscriptions are issued.

The act of erecting or installing an inscription was a process of several skilled works. It required different types of labour at each stage. In the study it is confined only to stone inscriptions. Therefore it is required to mention the process like preparing the stone slab, carving the sculptures, preparing the text, writing the text on the stone slab, engraving letters and at last erecting the carved slab.¹⁶⁰

The process of making a stone inscription included categories like the patrons, the intellectual class and a class of physical labour.¹⁶¹ The patrons were either a King, or an Officer or an institution or any other commoners. The Intellectual class, were the composers of the text of the inscriptions and those who scribed the same on the stone slab to be carved. And the last class included the sculptors to sculpt the figure on inscriptions and engrave the letters who were called '*Sila likita Maduvava*'. Those who engraved the letters

on the stone slab might have been literates or illiterates. The stone artists are invariably called '*Ojas*' which is the corrupt form of *Upadhyaya*.¹⁶² Humcha and Kalasa were the centers of architects.¹⁶³ Therefore there should have lived a number of skilled workers of constructional and inscriptional works. But so far none of the inscriptions of the Santara's period throw any light regarding the sculptors who were responsible in building any basadis or temples. But some of the inscriptions have the name of the architects who made them. The following are a brief survey of the composers and scribes of inscriptions of the Santara period. Some of the officials were also scribes. The word '*ruvari*' is the corrupt form of '*rupakari*', which means a sculptor.¹⁶⁴ In an inscription of Vira Santara Deva's period (1147 A.D.), '*Devarasa Dandanayaka Bareda*' is stated to have written the text of the inscription and '*Madeya*' was the ruvari or sculptor of the same, '*Ruvari Madeya hoyda*'.¹⁶⁵

An inscription dated 1087 A.D. of the Vira Santara (I) period says that '*Srimat Senabhovam Shobanayya Digambara Dasi Baredam*', means the *senabhova Digambara Dasi Shobanayya* was the author of the text of the inscription.¹⁶⁶ An inscription of 1064 A.D., again of Vira Santara (I) period mentions that Brahmadhiraja Kalidasa was the *Sarva pradhani* of the palace of the Santara king and he composed the inscription. '*Santarana maneya sarva pradhanam Brahmadhiraja Kalidasayyam baredam*'.¹⁶⁷ Another inscription of Santara's Singideva of (S.1117 or 1195 A.D.), speaks of a cattle raids and this Hero stone was having been composed by Senabhova Bommayya.¹⁶⁸ An undated Hero stone inscription of Singideva's period says that Senabhova Singana composed the text of the Hero stone and Maroja's son Bhuvayya, '*Marojana maga Bhuvayyanu bareda ei silalikithada kavyavanu baredavanu Senabhova Singana*', engraved it.¹⁶⁹ One more inscription of 1191 A.D. of Vira

Santara (II) period, says that it was composed by Senabhova Kalaya and engraved by ruvari Madoja.¹⁷⁰ The two inscriptions of 1062 A.D and 1077 A.D. belong to the periods of Vira Santara Deva and Bhujabala Santara respectively. In fact both the inscriptions have been composed by Mallinatha alias Malla, the son of Pattanaswami Nokkayya Setti of Humcha and the disciple of Sakala Chandra Pandita Deva. '*Sakala Chandra Pandita Devara Gudda Mallinatham baredam*', and '*Pattna Swamiya magam Mallam baredam*'.¹⁷¹

The following inscriptions give us information about the skilled teacher (Oja) who was involved in sculpting and engraving the inscriptions. Nannoja the disciple of Sreyamsa Pandita engraved an inscription of 1077 A.D. belonging to the Vira Santara's period. '*Sreyamsa Panditara Guddam Nannojana Khandaraneya besa*'.¹⁷² Sayyoja's son Santoja made the Nishadi inscription of 1316 A.D. '*Sayojana maga santoja madida*'.¹⁷³ This is an evidence to show that this profession was hereditary. There is an interesting account of Birapadeva the son of Singoja (*Kallukutiga*/mason), listening to the poet regarding the composition of an inscriptional text engraved the inscription. ('----*kallukutiga singa ojana Birapadeva kana*----*lluva kavi pele kelda charana kavi*----').¹⁷⁴ Yet another inscription of the period of Singideva's period (date erased in inscription itself), Kakoja the son of Santoja is stated to have inscribed the Hero stone inscription which gives us information about the attack on the Gauja agrahara and cattle raids. '*Svasti --ravaligeya puttida Santojana putra Kakkoja madida*'.¹⁷⁵

In a much effaced inscription of the Vira Santara (II), period dated 1197 A.D., there is further evidence to say that this profession was hereditary because Maja Oja's the grandson of Maroja is mentioned to have engraved this

inscription. ' *Ei sashana---da putraya devolala--- bareda prasasti kalika--- Marojana momma Maja oja poyda*'.¹⁷⁶ In a Hero stone found in Avinahalli, Sagar taluq, of Shimoga District (Bommarasa of Hosagunda was ruling Santalige-1000), there is a reference to Pandyachari the son of Adityachari who hailed from Humcha. This speaks of Humcha, who were in this profession. Pandyachari has engraved this Hero Stone. '*Svasti Srimat Pombucchada huttda ruvari Adityachariya maga Pandyachariya besa*'.¹⁷⁷ An inscription dated 1008 A.D. speaks of the donation of *Agnishtika* and this inscription, was inscribed by Nagadasayya, '*Nagadasayyam Baredam*'.¹⁷⁸ A Hero stone of the period of Oddamarasa of 1008 A.D., speaks of a cattle raid, and a death of a hero in the fight. This Hero Stone has been engraved by Salugayya, '*Baredam Salugayya*'.

The Nagar inscriptions are all Jaina Sasanas and the most striking feature of these inscriptions i.e., 35, 37, 38, 57, 58, is very high poetic expression and imagination. Therefore the obvious inference is the composer of the texts of these inscriptions should have been highly learned and scholarly. They are all Raja Sasanas.

Thus these are the few points one can trace regarding the society of the Santaras period from the available inscriptional sources, and from the existing monuments of the period.

References

1. *Ep.Car.*, Vol. VII, Sk.103.
2. *Ep.Car.*, Vol. VIII, Ti.192.
3. *Ibid.*, Nr.62.
4. *Ibid.*, Nr.35.
5. *Ep.Car.*, Vol. VII, Sk.103.
6. *Ep.Car.*, Vol. VIII, Ti.192, Nr.36.
7. *M.A.R.*, 1930, P.113, C.500 A.D; *Ep.Car.*, Vol. V, Ar.110, dated C.1142 A.D.
8. *Ep.Ind.*, Vol. XXVIII, P.62, dated 578 A.D.; Chidanandamurthy, *Op. Cit.*, p.478.
9. Chidanandamurthy, *Ibid.*, p.478.
10. Dutt N.K., *Origin & Growth of Caste in India*, p.68.
11. Burnell T.R., *The Ordinances of Manu*, pp.306-308
12. Chidanandamurthy, *Op. Cit.*, p.479.
13. *Bom Kar Ins.*, Vol. I, I.139, dated 1095 A.D.
14. Chidanandamurthy, *Op. Cit.*, p.480.
15. *Ibid.*, P.480.
16. *BKI.*, Vol.I, II.133, C.1087 A.D.
17. *Ep.Ind.*, Vol. XII, P.150, dated 1087 A.D.
18. *S.I.I.*, Vol. IX-I, 142 dated 1079 A.D.
19. *Ep.Ind.*, XIII, P.329, dated 929 A.D.
20. *Ep.Car.*, Vol. VII, Sk. 53.
21. Chidanandamurthy, *Op.Cit.*, p.484.
22. *Ep.Car.*, Vol. VIII, Sa.113.
23. It was confirmed by Sri Pandita Sridhara Indra main Jaina Priest who looks after the Pooja ceremony in the present day Jaina Matha at Humcha, that all those rituals have been in practice in the Humcha till today

24. *Ep.Car.*, Vol. VIII, Nr.36.
25. *S.I.I.*, Vol. XXXVII, PP. 269-76; *Ep.Car.*, Vol, VIII, Sa. 163, 55, 164;
M.A.R., 1928, No. 105, 107, 100, 110 etc,
26. Jain.J.P., *The Jaina sources of the History of Ancient India*, p.350.
27. *Ep.Car.*, Vol. VIII, Nr. 60, dated 898 A.D, p.350.
28. *Ibid.*, Nr.58.
29. *Ibid.*,
30. *Ibid.*,
31. *Ibid.*,
32. *Ibid.* ,Nr.58.
33. *Ibid.*, Nr.57.
34. *Ibid.*, Sa.141.
35. *Ibid.*, Sa.161.
36. *Ibid.*, Nr.37.
37. *Ibid.*, Sa.83.
38. *Ibid.*, Nr.33
39. Chidanandamurthy M., *Op.Cit.*, P.487.
40. *Ep,Car.*, Vol. VII, Sk. 185, dated 1158 A.D.
41. *Ibid.*, Sk.55, *M.A.R.*, 1929.
42. Chidanandamurthy. *Op.Cit.*, P. 480.
43. *Ep.Car.*, Vol. VIII, Nr,47, dated 1062 A.D.
44. *M.A.R.*, 1930, Sa.67.
45. *Ep.Ind.*, Vol. XI, HK-68, dated 1036 A.D.
46. *Ep.Car.*, Vol. VIII, Nr.71.
47. *M.A.R.*, 1931, I.No,79, Sagar.
48. *S.I.I* , Vol.IX, No.253.
49. *Ep.Car.*, Vol. VIII, Nr.58.
50. *Ibid.*,
51. Chidanandamurthy, *Op.Cit.*, p.455.

52. *Ibid.*, P.461.
53. *Ep.Car.*, Vol. VIII, Nr.47, dated 1062 A.D.
54. *Ibid.*, Nr. 45, dated 878 A.D.
55. Altekar A.S., *The Position of Women in Hindu Civilization*, p.118.
56. *Ibid.*, P.128.
57. *Ibid.*, P.128.
58. *Ibid.*, p.128.
59. Chidanandamurthy, *Op.Cit.*, P.349; Eligar Chennakka, *Sasanagalalli Karnataka Stri Samaja*, p.237.
60. Ranna's *Ajita Purana*, 1.46.
61. *Ep.Car.*, Vol. VII, Sk.38, dated 1192 A.D.
62. Eligar Chennaka, *Op. Cit.*, p.102.
63. Rice B.L., *Ep.Car.* Vol. II, Introduction, Sravanabelgola.
64. Eligar Chennaka, *Op. Cit.*, p.102.
65. Desai P.B., *Jainism in South India and some Jaina Epigraphs*, p.168.
66. *Ep.Car.*, Vol. VIII, Nr.45, dated C.878 A.D.
67. Hampa Nagarajayya, *Op.cit.*, p.143.
68. *Ep.Car.*, Vol. VIII, Nr.45, dated C.878 A.D.
69. Hampa Nagarajayya, *Op.Cit.*, p.130.
70. *Ep.Car.*, Vol. VIII, Nr.36, dated 1077 A.D.
71. *Ibid.*, Nr. 35 & 36.
72. *Ibid.*, Nr.39.
73. *Ibid.*, Nr.39, dated 1077 A.D. Lines 16 to 31.
74. *Ibid.*, Nr.35, dated 1077 A.D. Lines 64 to 67.
75. *Ibid.*, Nr.40, dated 1077 A.D. Lines 32 to 35.
76. *Ibid.*, Nr.37, dated 1147 A.D. Line 49.
77. *Ibid.*, Nr.47, dated 1062 A.D. Lines 71 to 76.
78. *Ibid.*, Lines 59 to 70.
79. *Ibid.*, Lines 117 to 126.

80. *Ibid.*, Lines 108 to 115.
81. *Ibid.*, Nr.37, dated 1147 A.D. Lines 120-123.
82. *Ibid.*, Sa.159, dated 1059 A.D; Sb.233, dated 1139 A.D.
83. *Ibid.*, Sa. 44.
84. *M.A.R.*, 1930, Sa.66.
85. *Ep.Car.*, Vol. VIII, Nr.40, dated 1087 A.D.
86. Chidanandamurthy, *Op.Cit.*, p.274.
87. *B.K.S.*, Vol.I, II. P.178, dated 1128 A.D.
88. Chidanandamurthy, *Op.Cit.*, p.275.
89. *Ibid.*, p.273.
90. *Ep.Car.*, Vol. VIII, Nr.35, dated 1077 A.D.
91. *Ibid.*
92. *Ibid.*, Nr.70.
93. *M.A.R.*, 1930., Sa.67.
94. *Ep.Car.*, Vol. VIII, Sa.33, dated 1290 A.D.
95. *Ibid.*, Sa.80, dated 1096 A.D.
96. Chidanandamurthy, *Op.Cit.*, P.336.
97. *Ep.Car.*, Vol. VII, Sk.62, dated 1070 A.D., Lines 5-6.
98. Chidanandamurthy, *Op.Cit.*, p.342.
99. *M.A.R.*, 1931 Nr. 74 & 108; Hampa Nagarajayya, *Op.Cit.*, P.58.
100. *Ep.Car.*, Vol. VIII, Nr.59, dated 1065 A.D.
101. *Ibid.*, Sb., P.479, dated C.991 A.D.
102. Chidanandamurthy, *Op.Cit.*, p.333.
103. *Ep.Car.*, Vol. VIII, Sa.80, dated 1096 A.D.
104. Patel Dayananda T., *Hoysala Sculpture, Their bearings on Culture and Society of the period*, p.67
105. *Yasastilaka*. p.59
106. Kalburgi M.M., (ed), *Manasollasa*, II, p.27 Viswas 1468-71
107. Patil S.Chennabasappa, *Panchatantra in Karnataka Sculptures*, p. 9

108. *Ep.Car.*, Vol. VIII, Nr.62.
109. *Ibid.*, Nr.61.
110. Nagegowda H.L. (ed.), *Pravasi Kanda Bharatha* (Kannada) Vol-II, pp.364-374.
111. *Ep.Car.*, Vol. VIII, Nr.35, dated 1077 A.D.
112. *Ibid.*, Nr.37 & 48, dated 1069 A.D. and 1147 A.D.
113. Kalburgi M.M. (ed.), *Manasollasa*, Vol.II, pp. 616-627.
114. *Ibid.*, P.77, & Jotsna Kamat, *Janapada Kelavu Adhyayanagalu* (Kannada), p.62.
115. Kalburgi M.M., (ed.), *Op. Cit.*, p.336.
116. *Ibid.*, p.336.
117. *Ibid.*, p.341.
118. *Ep.Car.*, Vol. VIII, Nr.35. dated 1077 A.D.
119. *Ibid.*, Ti.192.
120. *Ibid.*, Nr.35. *Ep.Car.*, VII, Sk.312.
121. *Ibid.*, Nr.35.
122. *Ibid.*, Ti.192.
123. *Ibid.*, Ti.192.
124. *Ibid.*, Nr.35.
125. *Ibid.*, Nr.35.
126. *Ibid.*, Nr.35; Ti.192.
127. Hampa Nagarajayya, *Op.Cit.*, p.246.
128. *Ibid.*, p.246.
129. *Ibid.*, p.246.
130. *Ibid.*, p.246
131. *Ep.Car.*, Vol. VIII, Nr.38, Lines 136-37.
132. *Ibid.*, Nr.40, Line 43-44.
133. *Ibid.*, Line 76.
134. *Ibid.*, Nr.58, Line 40.

135. *Ibid.*, Nr.35, Lines 78-80.
136. *Ibid.*, Nr.46, Line 8, Nr. 61, Lines 5-7, Nr.35, Line 74.
137. *Ibid.*, Nr.59, Line 6.
138. *Ep.Car.*, Vol. VII, Sk.103, dated 1149 A.D., Lines 40-45.
139. *Ep.Car.*, Vol. VIII, Sa.103.
140. *Ibid.*, Sa.103, Lines 17-22.
141. *Ep.Car.*, Vol. VII, Sk.38.
142. *Ibid.*, Sk.283.
143. *Ibid.*, Sk.116.
144. *Ep.Car.*, Vol. VIII, Nr.49.
145. *Ibid.*, Nr.63.
146. *Ibid.*, Sa.95.
147. *Ibid.*, Sa.103.
148. *Ibid.*, Sa.114.
149. *Ibid.*, Nr.33.
150. *Ibid.*, Sa.100.
151. *Ibid.*, Nr.9.
152. *Ibid.*, Nr.58.
153. *Ibid.*, Sa.90.
154. *Ibid.*, Nr.55.
155. *Ep.Car.*, Vol. VII, Sk.38.
156. *Ibid.*, Sk.44.
157. *Ibid.*, Sk.116.
158. *Ep.Car.*, Vol. VIII, Nr.51 & 53.
159. *Ibid.*, Nr.44.
160. Hegde Rajaram, 'Hosagundada Arasaru', *Male Karnataka Arasu Manetanagalu* (Kanadda), p.147.
161. *Ibid.*, p.147.
162. Chidanandamurthy M., *Op.Cit.*, p.465.

163. Hegde Rajaram, *Op.Cit.*, p.147; *Ep.Car.*, Vol. VIII, Sa. 101, dated 1303 A.D.
164. Chidanandamurthy M., *Op.Cit.*, p.512
165. *Ep.Car.*, Vol. VIII, Nr.37, Lines 186-189.
166. *Ibid.*, Nr.40 (b), Line 34.
167. *Ibid.*, Nr.47, Lines 129-131.
168. *M.A.R.*, 1930, Sa.66.
169. *Ibid.*, Sa.67.
170. *Ibid.*, 1931, Sa.79.
171. *Ep.Car.*, Vol. VIII, Nr.58 & 57, Lines 40 & 59.
172. *Ibid.*, Nr.38, Line 44.
173. *Ibid.*, Nr.44, Lines 33-34.
174. *Ibid.*, Nr.33, Lines 20-21..
175. *Ibid.*, Sa.112, Line 11.
176. *Ep.Car.*, Vol. VII, Sk.46, Lines 33 & 34.
177. *Ep.Car.*, Vol. VIII, Sa.83, Lines 10 & 11.
178. *Ep.Car.*, Vol. VII, Sk.74, Line 27.

Chapter IV

The Economic Conditions

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THE ECONOMIC CONDITIONS

Economy is the backbone of any society. The level of economic development determines the progress of society. The civilized society always strives to achieve greater economic heights through its fruitful activities. In fact shaping an economy depends upon several factors like geography, administration, religious beliefs social institutions and transport and communications. The varied physical features, soils, rivers and rainfall led to regional differences in the growth of natural vegetations and crops.¹ The area under study is a part of dense Malnad covered with thick forests and receiving heavy rainfall. Therefore this region distinguishes itself from other regions. The geography of the area has been conducive for economic activities and at the same time has put a few constraints also.

Throughout their existence as a political power the Santaras of Humcha were not only a small principality but acted as *Mahamandalesvaras (samanata)* of the Rashtrakutas and the Chalukyas of Kalyana. Therefore they were not engaged in major battles. The benevolence of the Santara rulers prompted the economic development of the area. The religious beliefs of the people also manifests in land tenures and the building activity like temples, basadis etc., and the management of the same. Till the beginning of the modern times the area under study did not have good transport and communication systems, due to the very geography of the area.

The paucity of sources and the submergence of some of the areas under water, which were ruled by the Santaras, have rendered the researcher in the

reconstructing the entire economic life of the period under study. An earnest attempt is made to depict the land tenures, the types of lands, agricultural activities, crops grown, measurements, taxation, the guild system, the artisans, trade and currency.

Land: Modern economists define Land in a very broad way, but here the land is studied keeping in view mainly the agricultural activities. Agriculture and animal husbandry have been the main occupations of the people in this region. It is said "*krushito nasti durbhiksham*", which means there can be no scarcity of food if there is the cultivation of land. Even in today's India, more number of people are dependent on agriculture and therefore we can safely conclude that majority of the people in the area under study were busy in the agricultural activities. The uneven surface of the land has not favored plain land cultivation obviously pockets of agricultural lands have been in existence surrounded by forests. Always there was scope to extend agricultural land by cutting down the forests.

In the ancient times traditionally the agricultural land was divided into two categories based on the types of water sources. If the land entirely depended upon rainwater's it was called '*devamatrika*' and of the land depended upon water sources like streams, tanks, wells and rivers it was called '*nadimatrika*'.² Based on these classifications the former category of land has been called '**Berdale**' or '**Beddalu**' and the later category of land is called '*gardde*' or '*gadde*'.³ But in the area under study we do not come across such formal classification in the inscriptions. The northwestern monsoon is the lifeblood of agricultural activities over here and that is the source of all tanks, wells, creeks etc. There is no dry land cultivation in the area (***berdal*** or ***beddala***). The main crops grown here are paddy and areca nut. The paddy

lands and areca gardens are water intensive and the source has been the rain, the stored water and the flowing water we have a number of inscriptions of the Santaras period in the form of land donation, which speaks of **Gadde** (paddy land). The strict division of the land on the basis of fertility has not been possible but in the slopes and the in the valleys areca cultivation is going on and comparatively in the restricted sense paddy cultivation is done. The population has not been thick in the malnad region and the people have been scattered all over into small settlements. Even today a small or large tract of land called **Hadya** is not a cultivated land but is full of plants and trees supporting the agricultural activities of farmers.

Crops: The types of crops grown in an area depended upon the fertility, weather and water resources. The agricultural land is often referred to as **Bhutayi** (mother earth), because she is the giver of food and therefore she is also called '**shakambari**'. The area under study consisted of not only fertile tracts of land but also the area as a whole is a very beautiful one being parts of the Western Ghats.

An inscription gives us the enchanting beauty of the area under the Santara rule. "**udadi parita bhumī ramaniya mukharavindadandade sogeyippa santalige sasiram**",⁴ which means the land is compared to a beautiful girl whose body is stretching up to the sea (Arabian Sea), and the Santalige-1000 is the lotus face of this beautiful girl. Another inscription of 1042 A.D. of Gonarasa, the younger brother of *mahamandalesvara* Bijjarasa, who was ruling over Andhasura-Panneradu (12), (present day village known as Andhasura, Sagar Taluq) had also control over Santalige nadu.⁵ Interestingly enough this inscription has been composed in the last regnal year (1042 A.D.) of Chalukya Jagadekamalla and the first regnal year of his son Trilokyamalla

Deva. It appears that the Chalukyas of Kalyana the Overlords of the Santaras has appointed *mahamandalesvara* Bijjarasa and his younger brother *mahamandalesvara* Gonarasa to look after Santalige *nadu* with all the titles having Andhasura as it's capital city. But no reason is mentioned anywhere as to why this appointments were made over the Santaras. No inscription of the Santaras gives such a photographic description of the land, water, crops and beauty of Santalige *nadu* as the inscription of Gonarasa.

Eleven stanzas in this inscription give us a rare poetic description, which are highly useful for a researcher. Even B.L. Rice writes, "A glowing description is given of the fertility of the province, which was such that hunger was unknown there and grass, firewood and water were so abundant that many learned Brahmanas were induced to make it their abode."⁶

"Santalige Sasira (Santalige-1000) was like the smile on the face of the beautiful girl (*world*). Gonarasa got this land, which is full of **kittale** (oranges or *citrus Reticulata Blanco*), **kadali** (plantans or *Musa Paradisiaca* or *Musa Sapentum*) and **Tengu** (cocunut). The important crops grown in this land are **Kabbu** (sugarcane or *saccharumoffcinarum*), **bhatta** (Paddy), **Veeleyadele** (Betal leaf), **adike** (Arecanut or *Areca capechu*). **tengu** (cocunut or *cocos musifera*), **mavu** (mangoes or *Mangifera Indica* or *Anacardiaceal*) and **menasu** (pepper or *Pipurlongum L*). These apart there are elephants with tusks (*kodane*), in the dense forests. There are also grown **arisina** (turmeric or *curoumalonga*), **Yelakki** (cardamom), **Mudivala**, **lamancha** (*lavancha*) and other fragrant roots. And as the same thing is grown in different forms, there is no famine in the Santaliga *nadu*.

Praise not any other land other than Santalige, where various crops are grown. During the monsoon and during other seasons too there are creeks

flowing from the hilltops in the form of waterfalls. Therefore there is no scarcity of water and famine is unheard off.

In this land one feels highly refreshed and enchanted due to the constant fragrance of flowers like **kedage** (*Pandanus tectorious*), **sampige** (champak or *Michelia champaka*), **susrahonne**, **padari** (*Stereospermum or personotum*), **madhavi**, **bakula**, **lavanga** (clove or *Syzygium/Aromaticum*) and **jaji**.

In every village of the Santalige *nadu* there are attractive ponds, with beautiful lotuses. The water of the pond is like the blue of the sky and the lotus is like the very light of the sky. Gonarasa collected bricks and constructed tanks. Even now the tanks, the wells, temples and the beautiful gardens (*Udyana*) are the creations of Gonarasa.

The ripe red hanging paddy ears (*tenegalu*) attract the bees. Lots and Lots of Nightingales (*kogile*) are eating such ripe paddy ears. There are creepers with beautiful flowers and different kinds of forests. Amid all this in the famous Santalige *Nadu*, Gonarasa constructed rare temples, Basadis and Agraharas. Thus Gonarasa the reputed is ruling by punishing the wicked and protecting the good."⁷

It is timely to quote the words of Pampa great poet of 10th Century A.D., who had a lot of fascination and admiration for the Western Ghats (the Banavasi *Nadu*). "**Marudumbiyagi men kogileyagi puttuvudu nandanadol Banavasi deshadol**" (aspired to be born as a bee or Nightingale in the *Nandanavana* of Banavasi region).⁸

Sarvajjna the 15th Century Kannada poet hailing from the Malnad part of the Nagarkhanda region (present day Shikaripura and adjacent region) also makes a mention of different crops grown in the Malnad region in one of his poems (*tripadi*). “**Allavarishunavuntu, bella bilyaleyuntu olle halasuntumelele malenada allenabahude sarvajjna**” (There are turmeric, Jaggery and beautiful white betel leaves. There is also tasty Jackfruit to enjoy and how can anyone ignore this Malnad).⁹ As Santalige has also been a part of the Western Ghats the above description of the Santalige *nadu* in the inscription is of a great value and it corroborates with poet Pampa’s words. Even today all these crops, fruits and flowers are grown in the beautiful Malnad region under study.

Apart from this major inscription furnishing several important information, there are also some inscriptions of the Santara period giving us some information that are similar to the above details. Chattaladevi and four of her deceased sister sons made grants to Kamla Bhadra Deva at the time of consecration of the famous Pancha basadi at Humcha.¹⁰ In this inscription there is a mention of **madhuphalda bayalu** (place where Madhala a kind of sweet sour fruit was grown or a kind of sweet citrus fruit). Flower garden in the extension below the new tank (*hosakere*) and the **sugarcane** fields in the south of the main gateway (*hebbagilu*) of the Palace etc., also indicate that such crops and flowers were grown in the Santara land.¹¹

Manure: The area under study is a heavy rainfall area. Due to continuous rains million of years the top layer of the soil is eroded and comparatively the land is not that fertile. Therefore providing a lot of manure has been the requirements of fruitful cultivation. Agriculture and animal husbandry have gone together. Cow dung was used a manure for paddy fields and gardens.

Even today farmers keep some cattle with the sole purpose of getting dung as manure though those cattle neither milch nor cultivate the land. This apart traditionally all farmers prepare leaf manure. They go to the nearby *Hadya* to fetch dry and green leaves to convert them into manure along with cow dung. The generally grown trees in this area are Flame of Forest (*Muttada mara* or Butea/Monossperma), Palmyar (*Tale* or Borasus Flabellifer) Waved Leaved Fig tree (*Basari* or Ficus Tsjakela), Tamarind (*Hunase* or Tamarindus Indica), a tree of scarlet Orange Flower (*Asoka* or Saraca Indica), Jujubi (*Badari* or Zizipus/Mauritiana Lamk), Silk cotton tree (*Shalmali* or Bombax Geibe), Sandal (*Chandana* or pterocarpus Santalinus), Red Sandal (Santulam album), Honge (pongamia globra) and a lot of vegetation of wild variety are grown in the Malnad district of Hassan, Chikkamagalur, and Shimoga.¹² Except sandal even today the leaves of and small branches of the above mentioned, trees are used to prepare manure.

Method of Cultivation

We do not come across any inscriptions that gives us any information about the method of cultivation. But even today tilling the land is locally called '**Hooti**'. Rice is the staple food of the people here. By making use of rainwater and other sources Paddy is grown. Paddy saplings are removed from the mother plant and transplanted all over the paddy growing area. This act is called '**Netti**'. They store sufficient water in the paddy fields, remove weeds and manure the crop. Generally Oxen and rarely buffaloes are also used to cultivate the land.

"When rice grains ripen the milk in them solidify and forms into thick grain (**Paldene**) and now it is cut (**koylu**). The sheaves are tied into bundles

(**sudu**) and stored on the threshing floor (**Khana/Kala**), when the corn is separated from the plants (**okkana**) and after having winnowed it (**Turi**) so as to make it free from chaff, dust etc., it is heaped (**rasī**) in the farmyard, later the produce is carried to the granary and stored".¹³ The containers of Paddy are called **Khanaja or Tadike**, respectively they are prepared out of wood and bamboo.

When the agricultural activities are hectic and rains are heavy during the monsoon cultivators use a specific type of cap (both men & women) called **Talale**. In order to protect themselves they use a kind of a cover called '**gorubu**' prepared out of leaves and stick.

The agricultural community was held in high esteem in Karnataka and the grower of food is respected as the giver of food. But it is significant to note that the cultivator who without cultivating the fields itself, depended upon the food crops grown by others, was never held in esteem by society.¹⁴ In the **Someshwara Sataka** it is said "**Maleye Sarva Janashrayam - - Beleye Sarva Jivanam**" (All are depended on rains and the crop is the lifeblood of all).¹⁵ This aspect speaks of the importance of agriculture.

Irrigation

Generally tanks were constructed or caused to be constructed by King, Queens, members of the royal family, officers of the imperial household, local officers like Gaudas, Pattanaswami, Nadagauda, Heggade, private Individuals and others.¹⁶

The development of irrigation system is another important step in the cultivation of human civilization. Irrigation simply means 'the artificial supply of

water to land for the cultivation of crops; and the work require to give effect to such a supply of water by artificial means are irrigation works'.¹⁷ In other words 'the function of irrigation is to supplement the supply of water to the cultivable area.'¹⁸ It's already mentioned that **Devamatrika** and **Nadimatrika** have been the water sources for irrigation. As far as **Nadimatrika** is concerned canals dug to rivers, tanks (reservoirs), ponds, wells etc., are to be taken into considerations. In the area under study there is no major river flowing except a few small streams. But the most common means of irrigation in this area has been tanks. The names of a few tanks are mentioned in the Santara inscription are **Molakere, Talevindigere, Kukkudavalli kere, Kattalegere Hosakere**, etc.¹⁹ One can notice a few ancient tanks like **Bananti kere, Sevanti Kere**, etc. Unlike the tanks in the plain land areas the tanks constructed in the area under study are comparatively small ones. All the tanks were not built and some of them are natural formations. Different terms are used to indicate variations in size and economic importance of tanks. Like **Samudra** or **Sagar**, are applied to very big water formations lesser formations were designated as **Kere** of which **eri** (bund) formed a part it was also fed by it. **Kodi** suggests an outlet for excess water from the tank when it is full.²⁰ Otherwise to let water out of the tank there is a systematic method known as **Toobu** (sluice).

Purpose of Construction Tanks

Basically the construction of tanks promoted the economy of the region. Crops like Paddy and sugarcane needed the periodical supply of water. Tanks also would have fed beasts and birds. Therefore "a tank was built either to commemorate once dead or an act of spiritual merit, love or affection or righteous act". Even if one admits the presence of economic factor, it was not

any 'commercial' or 'profit making objective', which generally lay at the root of such constructions. Service to the cause of society, the welfare ideal dominated the policies of the rulers, their administrators and the common people true to the ancient ideal.²¹ Therefore causing any breach to the bund of the tank or doing any other damage to the tank was considered a crime and such criminals were severely punished in the ancient society. The construction of tanks was considered to be one of the seven meritorious deeds that a person could do in his lifetime. Those seven meritorious deeds are giving birth to a son, composing a poem, the hoarding of a treasure, the planting of a grove, marrying a girl to a Brahmana, the consecration of a temple and the construction of a tank.²²

The Construction of Tanks during the Santaras period

So far as the Shivamogga district is concerned we have perhaps earliest recorded instance of a formation of a tank at Talagunda (Shimoga District) by the Kadamba ruler Kakutsavarman.²³ The very geography of the Malnad region has favored the construction of a number of tanks. The Santara were most active and they are credited with the construction of quite a good number of tanks in the district of Shivamogga. Similarly they had a hand in the building ***ponds, wells, kattes, aravattiges*** though nominally. Of the Santara rulers Vira Santara who stands first and Nanni Santara are credited with the construction of tanks. But the inscription never speaks any renovations undertaken during that period. The period of Santaras is also known for reference to existing tanks, ponds, *kattes* etc., though not in sizeable numbers.²⁴ Even ***Sarvajjna*** has made a keen observation in one of his ***Tripadis***. "There are Jaggery, Sweet potatoes and water everywhere. There are dishes of rice and shade giving trees and there are tanks and *kuntas*

everywhere in Malnad." (**"Bella Genasugaluntu Allali Neeruntu, Nallogaruntu Neleluntu/ kerekunte yellelu ontu Sarvajjna"**).²⁵

Vikramaditya Santara, who ruled in the 10th Century A.D. constructed a tank namely **Kattimara kere** in 902 A.D. He is also credited to have constructed a temple at the same time.²⁶

Another ruler of this dynasty Chagi Santara constructed a tank called **Chagi Samudra**, in his own name.²⁷ The location of the tank is not mentioned but there is only a reference to the construction of a tank, while speaking the genealogy of the rulers.

Chattaladevi who is credited to have constructed the *Panchabasadi* at Humcha is also mentioned to have constructed a very big tank called **Hosakere** and she is also credited to have constructed **Wells, Tirtha, Aravantige, Arave** (gardens) etc.²⁸ Perhaps **Hosakere** mentioned in the inscriptions should be the same, which we can see even today at Humcha near the Panchabasadi. Again perhaps it is the same tank being referred to as **Muttinakere** by the people even today at Humcha. There is an interesting anecdote regarding this tank "Jinadattaraya the progenitor of the Santara dynasty (whose historicity is not yet established), came across pearls in this tank and he gave the more superior pearl to his beloved wife and dedicated the ordinary one to Goddess Padmavathi. Goddess Padmavathi got disgusted with such a characterless deed of Jinadatta in the Kaliyuga and vanished. From that day onwards metals lost the ability to be converted into gold". There is a reference to the same in the **Jinadattaraya Charite** also by **Padmanabha kavi** of 17th century. May be because of the pearl incident the tank may have

been called **Muttinakere** (tank of pearls). The Karnataka State Gazetteer 1975, P.646 also makes a reference to the **Muttinakere**. The same Gazetteer says that the tank is 1300 years old, but it may be little less than 1000 years old, if **Muttinakere** is nothing but **Hosakere** constructed by Chattaladevi in the 11th Century A.D.

Nokkayya Setti, the Pattanaswami of Humcha, of Virasantara's period about whom reference has already been made in the earlier chapter was a great builder of tanks. He constructed tanks like **Shantakere**, **Molakere**, **Pattanaswamikere** below the **Molakere** and **Talevindikere** of **kUkkudavalli** and he brought the **Ugure** stream to enter the **Pagimagalakere** of Sowlanga by paying 100 Gadyana to the king to purchase the land where the stream flowed to enter into the tank.²⁹

In 1064 A.D., in the month of **Karthika** on a Sunday, Pattanaswami Nokkayya Setti by giving a **kanike** (tribute) of 100 *Gadyana* while performing **Padapuje** (washing the holy feet) to the king Vira Santara Deva and secured a tank called **Molakere** for the **Pattanaswami Jinalaya**, which he had constructed himself. There is an interesting reference to boundaries to this tank secured by Pattanaswami Nokkayya Setti. A **Kunni Nearale** tree (Jambu tree) at the **Binjarana Bayalu** down the **Molakere**, two live ponds having springs as water source to the south and another pond of the same sort to the north are mentioned to be the boundaries of the tank. In the Malnad region especially after the rainy season there will be springs giving fresh water throughout and such springs are generally called by the localities '**varate**' (wooing springs). And in this inscription the above said three ponds might have been constructed for such perpetual water springs.

In 1095 A.D., during the reign of Raya Santara Deva, Singi Gavunda and his family members built a tank (*bavi*) in Santalige Sasirada Kampana-Badaginadu modala bada Bavinahalli and the same place is identified with the present day Avinahalli in Sagar Taluq. The same inscription mentions that they also constructed a temple and fixed *Kalasha* for the same and made certain land donations.³⁰

When Burmadeva the subordinate officer of the Chalukya Trilokyamalla deva was ruling over Banavasi-12000 and Santalige-1000 a person called Daya Gosasi, son of Bidiyavve & Bidimayya constructed a tank called ***tenkana kere*** (in the year S.999 of 1077 A.D.) in recognition on of his meritorious service to the society. The *mahajanas* and *Urodey* (village headmen) of Bariyura gave some land grants to him.³¹ It is noteworthy that this is one such example to say the people use to respect such meritorious deeds of a philanthropist, which is recorded in the inscription.

Other than these tanks there are also references to some more tanks like ***Kattalagere, Ambaladonnagere,***³² ***Bechahukkavalli*** kere, Olakere,³³ ***Hosakere*** and ***Kannayagere,***³⁴ ***Kabbila Ketana Kere,***³⁵ ----***bali kere***³⁶ and also Santalige Pergadde Puliamma the mahamatya also built a tank at ***Talagunda*** etc.³⁷

In addition to all these tanks mentioned in the inscriptions there are another two famous tanks in the area under study and they are ***Garthikere*** near the present day Ripponpet Taluq and on the way to Humcha, and ***Mastikere*** near Nagar Taluq. There is no inscription available as to why they are named so and it is difficult to ascertain their antiquity also. But going by their names may be concluded that these two tanks may have been

constructed in honour of some woman who might have performed *sati*? Or in the ancient times there was a practice called '*kerege hara*', which means self sacrifice for the tank to do a social service. At this juncture we may recall the famous incident of **Bhagirathi** who performed '*kerege hara*' in our folk tradition. So could these two tanks also speak of some such background is to be ascertained through proper study of the local folklore.

In and around Humcha there are live tanks like *Muttinakere*, *Kattlakere*, *Hottu kere*, *Shevanti kere*, *Bananti kere* and *Mullajji kere* (now turned into a cultivation land recently). Where as in Anandapur (Sagar Taluq), there is one more big tank called *Anandapura kere*. Again near Anadapura and Sagar itself there are two big tanks. No record is available about all these tanks but it certainly speaks of the importance of tank irrigation in the area.

There is only one instance of the repair of a tank to make it useful. A Dandanayaka namely Tambarasa was appointed as the Governor for the areas like Banavasi-12000, Santalige-1000 and Mandali-1000 by the Chalukyan ruler of Kalyana, Vikramaditya VI in the 11th century A.D. (1080 A.D.). The tank is in the present day Bannivur village of Shikaripura had a longstanding breach on the bund, which had rendered it useless. Therefore Jakki Gosi under the instructions from Tambarasa the Governor and the requests of Mahajanas of area and one Perggade Lokanathiah provided funds out of *Siddaya* (fixed Tax) for the renovation of the tank. After the renovation the tank was renamed Tamba Samudra and provisions were made for it's maintenance.³⁸

At Kallur (present day village by the same name in Hosanagar Taluq) in 1168 A.D. of Vallabha Santara's period, a Saiva temple, by name *Kalideva* was

rebuilt by Honneya Jiya the son of Maleya Jiya. And on that occasion a pond was dug and certain donations were made for the same.³⁹

Due to siltation, breach of bunds, growth of vegetation, encroachments and shifting of settlements several tanks might have either fallen into disuse or vanished. But the continued existence of several tanks speaks of their economic importance and the continuation of human habitation in those areas.

Regarding the importance of irrigation system and environmental balance it's worth quoting G.R.Kuppaswamy. "Today environmental factor is said to play a very important role in a country's economy or the region. The economic prosperity of a region depends upon a well-balanced distribution of natural vegetation, husbandry or agriculture, climate, wild animals or in brief the flora and fauna of a region. The environmental archaeology still in infancy in our country is playing a very vital role in deciding the role of man in directing economic activities in a distant past".⁴⁰

Today with continued deforestation, increase in population and disillusionment with mega reservoir projects both the Government and Private Individuals are paying much attention for renovation and de-silting of ancient tanks in the Malnad region. This in a way is the recognition of the wisdom of people in ancient times so far as their concept and construction of tanks are concerned. The principle of small is beautiful may be more suited to the Malnad region as far as irrigation is concerned.

Considering the importance of irrigation, we possess a reference in an inscription of Shimoga District, which records, "a ruined family, a breached tank or pond, a fallen kingdom, who so ever restores, or repairs a damaged temple acquires merit".⁴¹

Reference to Tanks in Santara Inscriptions

Sl. No.	Name of the Tank	Period	Location	Reference
1	Gosasi Kere	985 A.D.	Hiremallur	Sa.100, E.C., VIII, B.L.Rice (ed.)
2	Nodagere	1008 A.D.	Humcha	Nr.60, E.C., VIII, B.L.Rice (ed.)
3	Goneri Kere Andhasira Kere	1042 A.D.	Gonerihill	Sa.109, E.C., VIII, B.L.Rice (ed.)
4	Shantagere Molakere Pattanaswamy Kere Magala Kere Vindigere Kukkudavalli Kere Devasamudra Pagimagala Kere	1062 A.D.	Humcha	Nr.58, E.C., VIII, B.L.Rice (ed.)
5	Chagi Samudra	1077 A.D.	Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
6	Posagere Kattalagere	1077 A.D.	Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
7	Kannagere Asakere Pergere	1082 A.D.	Besur	Sa.103, E.C., VIII, B.L.Rice (ed.)
8	Badabavinahalli Kere	1087 A.D.	Avinahalli	Sa.80, E.C., VIII, B.L.Rice (ed.)
9	Anegodu Kere	1103 A.D.	Danasale	Ti.192, E.C., VIII, B.L.Rice (ed.)
10	Olagere Kagore	1159 A.D.	Hirekere	Sa.159, E.C., VIII, B.L.Rice (ed.)

Land Tenures

Significance of Land: In an ancient country like India with a lot of religious fervour and multi culture aspects land has a significance of many dimensions. Especially in ancient and medieval times, particularly land formed the stronghold of the people and was the very basis of the economy of the

country. Right from the beginning majority of the people have been living in rural India. The value and sentiments, attached to land in the area under study are interesting.

It was believed that by gifting away ones property, movable or immovable to Gods and learned Brahmana's one could attain heaven.⁴² The gift of the land was considered to be the best.⁴³ "There is no more happy provision for the next world, than the gift of land for land contains jewels, corn, water and cow pens; therefore, by making a gift of land one becomes giver of all these. Vijnaneshwara the ancient Indian Jurist say's "the fruit of gifts of land is attainment of a place in heaven, and what ever sin one commits knowingly or otherwise, by gifting away land even to the extent of a cow hide, one is purified".⁴⁴

The possession of land by anyone was valuable as "the persons who receives land welcomed the gift because the possession of land gave the donee a status in society and enabled him to meet all the wants of a household economy directly or indirectly".⁴⁵ In recognition of merit, service and sacrifice different people were given the gift of land. As the land was abundantly available relatively scarcity of money prevailed coupled with the circumstance that the population was not generally mobile, made this form of payment for services suitable to the time.⁴⁶

Size of Land Holding

It is not easy to give an accurate account of the size of land holdings due to paucity of sources. Scholars give us a rough idea about the size of land holdings. "In the areas covered by the districts of Tumkur, Shimoga, Hassan,

Kadur and Mysore, wet lands on an average were cut up into small bits very often below one Mattar. This was more common in the Shimoga district than elsewhere, where as the dry lands two, three and six being common, and one matter being unusual. Taking the area as a whole, the dry lands were formed generally in large units than wetlands. Lands utilized for garden crops other than areca nut were between fifteen and one hundred kmmas, twenty, thirty and forty being the usual ones. The arecanut gardens mentioned in units of so many trees varied between two thousand and six thousand and in terms of area fifteen to twenty kmmas".⁴⁷ (But no such reference of Areaca nut gardens mentioned in above units is available in any source in the area under study).

Land Ownership

Land was the primary source of wealth, and the economic life of the people largely depended upon land. At any point of time the type of land ownership has got to play a very important role in the production because owning the land gives a sense of security compared to tilling the land without Right of Possession. But it may be further pointed out that prestige was attached to ownership of land, since it gave the owner a status in society. And it also enabled, to meet all the wants of household economy directly or indirectly. Everyman. What ever his occupation aimed at having a small plot of land he could call his own.⁴⁸ So goes the proverb "*Urigundu Mane, Adaviyage ondu Thota*" (a house in the village and a garden in the forest).

Whether the ownership of soil (land) belong to the King or to an Individual is an old question being answered differently by different scholars. Vincent Smith, writes "the native law of India has ordinarily recognized

agricultural land as being crown property".⁴⁹ But K.P.Jayaswal by bringing several references from the very old times on this issue doesn't agree with Smith and writes " the native law of India as laid down by it's own lawyers of unquestioned and unquestionable authority is the other way. It may be the native law of any other land; It's certainly not the native law of India".⁵⁰ "Property consists of Enjoyment and Ownership' (*Bhoga+mamatva*).⁵¹ Further sale, gift and bequests (legacy) have been regarded as the essential qualities of ownership. Vijnaneshwara puts it, sale and other transactions are the basis of ownership; and sale, gift or a pledge made without ownership should be rescinded (cancelled).⁵² So to say 'the power of alienation may be taken as criteria of property in land and the person who has the power to alienate he is the owner of the property'. Sons inheriting father and grandfather property and fathers obtaining the permission of sons as the time of sale without the consent of the King or Government is a clear indication that in the past, the ownership of the land rested with private individuals and not with the State. It doesn't mean to say there was no land, owned by the King. Kings had their own lands and estates and it has reference in records.⁵³ In the area under study we have the reference of Pattanaswami Nokkayya Setti, payig 100 *gadyanas* to the King Vira Santara and buying a piece of land to connect Ugure Stream to Pagimagala tank of Sowlanga.⁵⁴

Different Tenures

The word Tenure is derived from the Latin word '*Teneo*', which means to Hold. The words Land Tenure are used to refer to the conditions on, which land is held by the cultivator from the State or the Cultivator from the

landlord.⁵⁵ For the sake of convenience tenures can be classified as a) Beneficial Tenure and b) Service Tenure.

Beneficial Tenure

Beneficial tenure of religious charter may be classified under three heads in accordance with the person, or Institutions to whom the land grant was made:

1. Brahmadaya
2. Devadaya
3. Mathapura

The following are some of the references to Devadaya, Brahmadaya and Kodages during the Santara period:

Brahmadaya Tenure

It refers to land held by Brahmanas and their settlements were known as Agraharas. Since the Brahmanas were custodians of Hindu Sacred lore and learning the promotion of which necessitated the supply of a material basis for the Brahmana class and this was done in the form of the creation of the Agraharas. The Brahmana landholders were known as Mahajanas and the Mahajana assembly managed the estates of the Agraharas.

Brahmadeya Land Grants

In 1063 A.D. Vira Santara Deva made liberal land grants to the mahajanas Srimat Agrahara at Ghattada Kattige of Kannavur, and exempted all types of taxes on the same.⁵⁶

A record of 1042 A.D. mentions that Gonarasa was looking after Santalige-1000 at that time he created an Agrahara called Andhasura Agrahara (present day village by the same name in Sagar taluq), and donated the same to one Kumaraswamy Bhatta Somayaji, with land grants free of all taxes.⁵⁷

Devadaya Tenures

Devadaya land tenure refers to the land held by the temples because the temples were not only serving as religious and social centers but also as educational and cultural centers. Generally King's, Queen's and Private people were the donors to the temple.

Generally both the Brahmadeya and Devadaya gifts were given as *Sarvamanya* grants, whereby the donees were exempted from the payment of all types of taxes and levies payable either to the State Government or to the local bodies. Another term that is usually found in the grants was *Sarvabadaparihara*, which means free from all encumbrances.

Devadaya Grants

During the reign of Tulapurusha Vikrama Santara, Paliyakka (the concubine of the ruler), who later on accepted asceticism and became Prabhavathi Kanthi, built a stone basadi and a temple in memory of her mother who accepted *Sallekhana* at Humcha. Vikrama Santara the ruler made land grants of Kiriya Saliyura at Kukkusa *Nadu* and also another village namely Sulegodu in the Balaka *nadu* region was also given a grant to the temple. Paliyakka who became ascetic invited Mauni Bhattara to Humcha and gave liberal donations to basadi and temple. Further even Vikrama Santara donated *Banasigeya Bayalu* at Badarinadu-12.⁵⁸ The same Tolapurusha Vikrama

Santara built a stone basadi for Mauni Siddhanta Bhattaraka, and made certain land grants for the same.⁵⁹ Vira Santara made liberal grants to Nokkiyabbe Jinalaya in 1060 A.D.⁶⁰ Chagaladevi the wife of Vira Santara Deva constructed a *Makara torana* for the Nokkiyabbe Jinalaya. In the context of the same one Dekarasa, whose identity is not established donated a village by name Jamballi to Madhavasenadeva an ascetic who was living in that Basadi.⁶¹

Nokkayyasetti the Pattanaswami of Humcha was known for his philanthropic activities and he built a Jinalaya named after him as Pattanaswami Jinalaya or Tirthada Basadi. He having duly respected the King Vira Santara, by washing his feet, gave one hundred *gadyana* as *kanike* and got the possession of Molakere. Nokkayya Setti donated his own village Kukkadavalli to one Sakala Deva Pandita, who was associated with Pattanaswami Jinalaya.⁶²

Bhujabala Santara (Tailapa Deva), soon after ascending the throne (after Vira Santara's reign) gave liberal land donations of Bijakana Bayalu to Pattanaswami Jinalaya, which was also called Tirthada Basadi.⁶³ After coming to power Bhujabala Santara Deva, built a Basadi at Pomburchcha known as Bhujabala Jinalaya (present day Chandraprabha Basadi behind Humcha Matha), at Humcha and made liberal land donations to his guru Kanakanandi Deva Muni, on that auspicious occasion in 1066 A.D.

In 1076 A.D., Chattaladevi and four of her nephews (the sons of her deceased sister Viradevi or Biraladevi), constructed the most famous Panchakuta Basadi and all of them together made certain donations to Kamala Bhattara Deva by washing his holy feet. The record further says that donations were further made for the repair works of the Basadi. (*Khanda sputita*

Jirnoddharakku) and for the daily feeding the group of ascetics of the Basadi and to offer daily worship at the Basadi.⁶⁴ Yet another record reveals that the same Chattaladevi and her four sons gave liberal grants to the same basadi free of all taxes.⁶⁵

In 1087 A.D., Odduga Vikrama Santara in the *Prabhava Samvatsara* of S.1009 gave liberal land grants of villages like *Madamballi near Keregodu*, in the *Kallurnadu* and *Halanduru in the Hombuja nadu* for the repair works of Panchabasadi and for the food of the ascetics living over there. And all these land grants were free of all taxes.⁶⁶

During the reign of Sri Vallabha Vikrama Santara, his elder sister Pampadevi and her daughter Bachaladevi were the devotees and disciples of Ajitasena Pandita Deva Muni. All those three members of the royal family in the Saka year 1069 corresponding to 1147 A.D. in the *prabhava samvatsara of vaishaka suddha panchami brihaspativara* (Thursday) consecrated northern Pattasale as a part of *Panchabasadi*. On that occasion they gave the land grants of *Odila Bayalu* and *Mutha Gadde* free of all taxes to Vasupujya Siddhanta Deva by washing his holy feet.⁶⁷

Yet another record from Tirthahalli speak of the construction of a Basadi at Anaduru,(may be perhaps in imitation of the Panchabasadi at Humcha), by Chattaladevi, in the occasion of it's consecration in the year 1193 A.D.. Land grants were made by Chattaladevi and her sisters sons namely Taila, Govinda, Boppuga were made to the basadi for the repairs, reconstruction and for performing eight types of worships known as *Astavidharchane* free of all tax.

When Jagadevarasa and Singideva were ruling from Setupura, their sister Aliyadevi and her husband Honneyarasa constructed a Jaina basadi at

Setupura (presently submerged in the Sharavathi back waters), and made certain land donations for the same by washing the holy feet of Bhanu kirti Siddhanta Deva who was Tirthadhacharya of Bandalike belong to *Kanuru Gana*, and *Tintrini Gaacha*.⁶⁸

There are also references to land grants made to Hindu temples during the period under consideration. Burmadeva was in charge of (on behalf of the Chalukyas of Kalyana) Banavasi-12000 and Santalige-1000 in the second half of the 11th century (1075 A.D.). During his regnal period one Dayama Gosasi, constructed a tank at Bariyura, Shikaripura. And therefore he was honored with the grants of villages made by the *Mahajanas* of Bariyuru (*agrahara*). The same Dayama Gosasi, according to the grants made liberal grants of land to the Siddheshwara temple for the sake of 'Naivedya' and for the perpetual lamps (*nanda deepa*).⁶⁹ In the Raya Santara Tailapa Deva's⁷⁰ period in the 1090 A.D., Perggade Nagavarma and his younger brother Kannuga Amatya (important Official), who was serving under the above said Santara ruler built the Kanneshwara temple along with tutelary deities (*parivara devatas*) at Besapura of Badaginadu-30 (present day Village Besapura in Sagar Taluq). These two brothers made liberal land grants to the temple by washing the holy feet of Devarasijiya (kalamukha saint) for the God's *Ranghabhoga*, *Nritya*, *Geetha*, *Vadya* (dance, music and musical instruments), for the food of the ascetics over there and for the repairs and renovation of the temple. Having been moved by the charitable deed, the king himself, along with his wife Khadevi and son Kama Deva gave land grants to Pergadati Kanakabbe, her son and her husband's brother (*Maiduna*) with *Tribhoganthara siddi*. The concept of *Tribhoga* is a matter of controversy among scholars. According to one opinion, *Tribhoga* means grants given for the enjoyment of three successive

generations. But according to another opinion it is a permanent grant given for the enjoyment of all the subsequent generations of the family.

In 1149 A.D., Jagadevarasa the ruler of Setu and his son Bommarasa, gave certain grants for the Kedareshwara temple at Balligave by washing the holy feet of Sri Vidyabharana Pandita Deva. These grants were made with the intentions of promoting education, providing food for the ascetics to take care of repairs and renovations and to offer "*naivedya*" to the God.⁷¹

The rulers like Sove Nayaka, Koti Nayaka, Kumara Doddanayaka of Humcha, rebuilt the Kammateshwara temple at Humcha and made land grants for the same in 1287 A.D.⁷²

Trilokyamalla Bira Santara gave the land grant of Goravara Palli with the exemption of all taxes to Acharya Sarvanna Jiya (a Kalamukha Saiva ascetic) and entrusted the responsibility of protecting this charity to the Santara Nada Gauda (village head man) and *Arasa's* ruling over Panchamatha Sthana.⁷³

One Perbbave Madhavayya the son of the village headmen Arasimayya of Tyagarche, constructed a Narayana temple at Tygarche in 1027 A.D. And for this temple Annaladeva alias Nanni Santatra made land grants of Kodanadu-30 a place within the Santalige-1000 and exempted it from all kinds of taxes for the sake of Devabhoga of the temple.

Service Tenures

The service Tenures arose for different reasons in those days. These tenures came into existence of the prevailing custom of making gifts and paying wages for various public services by assignments of land or land

revenue instead of paying in money. For gifts, land was commonly used and also for paying for wages for Services done.

- A) Land grants for rendered services in the cause of improving or extending agriculture.
- B) Lands donated for the Services of the past and other miscellaneous services.

Lands assigned for these services were known by various terms such as *Umbali* was rent free grant of a plot or village.⁷⁴ *Kodage* or *Manya* are synonymous with *umbali* though *manya* often means lands granted on the condition of quit rent.⁷⁵ Here one important thing is to note is that these three tenures were given to Heroes in recognition of their sacrifice in defending the King, State or the Village, the honor of the women or for the protection of the cows from thieves and robbers. The majority of the Hero stone inscriptions also depict the scene of the heroism in sculpture and this is just to express the gratitude of the society to the hero and also to inspire others to emulate their examples.

A few references can also be made to Service Tenures during the Santara period one Bililayya, the brother of Padevala Singana and the Son of Arjuna Gavunda and Takkabbe Gaudati and the grandson of Singi Gavunda bravely fought for Tailapa Deva, against his enemies and was rewarded 200 *Gadyana* from the Royal Treasury (*Rajya Kavatadinda*) with the title '*Rajya Sammudharana*' along with land grants free of taxes for his service.⁷⁶ Again there is an interesting reference about Biliyallayya in the same record about his end along with Mahamandalesvara Kumara Biradeva. Before his death he handed over his property (three shivane) got from the ruler to his son.

Therefore the inference could be that he might have died the death of a '**Lenka**' or '**Garuda**' when his master Kumara Biradeva died.⁷⁷

A Partially effaced inscription of Shikaripura dated 1075 A.D., of Santara Deva's period makes a mention of some fight, which occurred in the Gauja Agrahara in which, Chittari Jakka exhibited his valor and courage. And for his services he was awarded **Umbali**⁷⁸ (land grants) free of all taxes by the *Mahajanas* of *Agrahara* Gauja.

A lithic record of 1078 A.D. (rulers name not found) highlights that the cattle's of Anadi agrahara at Tanagunduru (present day village Talagunda in Shikaripura Taluq) were stolen by thieves (*Turugallaru*). A person called Talara Dasi, of village *Muttige*, rescued the same. But during the rescue operation he died a heroic death and therefore the people of the agrahara gave land grant free of taxes (*Sarvabhada parihara*) to his son Masanayya.⁷⁹

Boppana the son of Tada Gogga heroically participated in a war in the year 1150 A.D., which took place between Jagadevarasa and Baliya Arasa at Avaraguppe. And for his '*Bantatana*' or his warriorship, he was awarded land grants free.⁸⁰

Another record speaks of the same battle in which, Hadavala Boppana participated and embraced a heroic death, while fighting in Avaraguppe was against Tailapadeva (Kadamba ruler of Bhatkala). Therefore his family was given '*Nettaru Koduge*' of two *Gadyana* by the ruler Jagadevarasa.⁸¹

The Period of Tenure

Lands were held either in perpetuity or for one, three, sometimes twenty one generation. The terms used to indicate perpetuity in inscriptions are

achandrakaparyantam, *Sarvanamasy* it's variants being *Sarvabhyantarasisiddhi* or respected by all or in perpetuity.

Land Measurements

Land measurements constituted an interesting and important study. Though it is not that easy to come across the modern equivalent of the ancient measures in all cases an earnest attempt can be made to highlight the same in the wake of the sources available regarding the area under study. People needed to measure the land for so many purposes apart from having different grades of lands depending upon their fertility.

The proper measurement of land would have either avoided or solved agricultural lands under cultivation but possessed by different individuals or institutions. The accurate measurement of land would have fixed the responsibility of paying specific revenue to the government. For planning of the economy and to serve the cause of inheritance also proper measurements would have been of great value.

During the Santara period we come across the units of measurements like *Mattaru*, *Kamma*, *Kamba*, *Khanduga* and *Shivane*. A brief survey of the meanings of these terms is required before taking into considerations the mention of such measures in the Santara inscriptions. Dipakaranjana Das says that in ancient India, there were a number of land measures. The area indicated by these measures may sometimes be ascertained with the help of epigraphs and literary works. But it is not safe to understand the same geographical area by the same measure in all places and periods.⁸²

Mattara: Scholars differ in their interpretation and there is no unanimity in the modern equivalent value of *Mattar*, regarding the number of Units that made up a *mattar*,⁸³ Rajendrappa is of the view that the earliest reference to *Mattar* is in the inscription of Pulakesin at Hirebidri.⁸⁴ A recent discovery of copper plates belonging to Banavasi Kadamba Mrigeshavarman (455- 480 A.D.) at Haranahalli (Shimoga Taluq & District), mentions land donations in *Mattar*.⁸⁵

Most of the scholars agree that *Mattar* can be taken to be the equivalent of Sanskrit term '*Nirvartana*'. In a few dictionaries it is mentioned that *Mattar* denotes land measure.⁸⁶ The *Arthasastra* of Kautilya states that the *Nirvartana* was a square measure.⁸⁷ *Nirvartana* was equal to three *Rajju* measured on both sides. Sircar fixes the value of *Mattar* at 0.50 acres to 4¼th acres.⁸⁸ Das says that a *Mattar* was equal to an area sufficient to support from man from it's produce. Anyway based on old Kannada commentary Chennamalappa says that *Mattar* is a land measuring 100 *maru* on both sides. Based on the above commentary the modern equivalent area of *Mattar* is calculated as 9.00 acres.⁸⁹

Types of Mattar: The *Mattar* unit of measurement used for measuring dry, wet and garden land was quite popular in almost all parts of Karnataka though the rods were separately named and of different dimensions. Similarly in order to distinguish regionally the unit of measurement adopted such terms as *Gunigana*, *Bharannana*, *Takkilu*, *Kisukodu*, *Kai*, *Kengadu*, *Puriegere*, *Govindakarada*, *Chunchige* and *Kaladi* were found prefixed to the word *Mattara*.⁹⁰

Mattar is also classified on basis of scale and region. *Gangana Mattara* is a land measured by *Ganganagale*, in Gangavadi administrative

region.⁹¹ **Navil Mattar** is found in region around Bellary. And **Gunigana Mattar** is found in region of Banavasi.⁹² It was **Gunigana Mattar** that existed even in the Humcha region.

Kamma/Kambha: Kamma or Kambha a subdivision of both *Mattar* and *Salage* was very popular unit of measurement. They are mentioned in Units of Ten. One hundred *Kammas* is being equal to one *Mattar*.⁹³ In the values of land donated first *Mattar* is mentioned and then *Kamma* is written. Sometimes various pieces of land donated in *Mattar* and *Kamma* are recorded then they are totaled further and written as '*Antu*' (together).⁹⁴ As to the number of *Kamma* units that made up a *Mattar* scholars differ in their opinion. Chidanandamurthy is of the opinion that one ***Mattar* = 90 *Kammas***.⁹⁵ and Yazdani supports this conclusion.⁹⁶ Sircar is of the view that ***one Mattar=100 Kammas***.⁹⁷ The commentary in ***Sutra 38*** of Rajaditya's ***Vyavahara Ganitha*** hints that 900 *Kammas* constituted a *Mattar*.⁹⁸ Kuppswamy suggests that the conclusion of writers regarding ***Mattar –Kamma*** equivalent cannot be considered as final, for there are several inscriptions which suggests different possibilities for ***Kamma*** equivalent of a ***Mattar***.⁹⁹ A long table of different *Mattar-Kamma* equivalent is given by Jagadish in his research work titled *Measurement Systems in Karnataka*.¹⁰⁰

Hada: *Hada* is another measure we come across in the inscription. Srinivasa Ritti, is of the opinion of that *Hada* is next smaller unit after *Mattar* (obviously derived from Sanskrit term *Pada* i.e., Quarter or ¼) and still smaller unit was *Kamma*.¹⁰¹ An inscription of Yadava Singana, found in Sorab Taluq of 1218 A.D., speaks of this measure *Hada*.¹⁰²

Khanduga: *Khanduga* is another measure we generally come across in the area. "The measurements of the lands were also indicated by their sowing or productive capacity and the terms used were *Khanduga*, *Kolaga*, *Mudi* etc."¹⁰³ Rajaditya has given six main divisions of volumetric measure. They are *Kolaga*, *Balla*, *Mana*, *Sollage*, and *Gidda* each successively smaller than the earlier by four times. One *Khanduga* comprises of 20 *Kolagas*.¹⁰⁴ Any way it is difficult to arrive at exact dimension or the area of land connected by sowing capacity because of the differences in output, the difficulty in the interpretation of the term *Khanduga* and other terms.¹⁰⁵ A rough calculations made on the basis of a record from Mysore district leads one to the conclusion that one *Khanduga* capacity land equals about 1.3 acres in the case of wet lands and about as much as 26 acres in respect of dry lands.¹⁰⁶ Even today in spite of modern measurements in the malnad areas we come across people using the terms *Kolaga*, *Balla*, *Mana* and *Khanduga* in their day today transactions especially regarding paddy and areca. We also come across the words like *Shivane* in inscriptions of the Santara's period.

Scales: The study of inscriptions reveal that a number of scales in use in ancient Karnataka. The names of the scales are different so also the length of the scale had been varies. All scales have no references of units and subunits. In the area under study words like '***Shivane***' and '***Ivatteradu Gena Gale***' have been come across. Regarding the meaning of the word '*Shivane*' Chidanandamurthy says that it is not easy to say what the meaning of shivane *Shivane* was?.¹⁰⁷ But the recent research work done by Jagadish reveals, that *Shivane* was a scale.¹⁰⁸ In the same way *Ivatteradu Genu gale* was a bamboo pole measuring approximately a length of 30 feet 3 inches.

The following are some of the different inscriptional references relating to the measurements that were in vogue during the Santara of Humcha period.

Mattaru: A hero Chittari Jakka was given a *Umbali* of one *Gunigana Mattaru*, along with other facilities for his heroic fight, by the 32,000 *Mahajanas* of Srimat Agrahara.¹⁰⁹

Another hero namely Talara Dasi a native of Muttige fought bravely in a cattle raid and died. Therefore his son Masanayya was given Service tenure at *olagere* of one Gadde and a house free of all taxes by the mahajanas of agrahara Talagunduru.¹¹⁰

An 11th century (1057 A.D.) inscription of the period of Chalukya Ganga Permadi Vikramaditya Deva who was in charge of Santalige 1000 also speaks of a cattle raid and attack on women by *Bedara Gahattada* Madiya and he was confronted by Machachya Gauda the village headman. The later was able to bring back the cows and protect women but dies later. His family members like Chitti Gavunda (brother) Chagiyabbe (wife) and Nalayya (son) by washing the holy feet of a Brahman by name Madhuvayya gave the charity (*dana*) of a *gadde kamma* 30 and a *Beddale Mattaru* one.¹¹¹

Another totally effaced inscription without chronological reference and other details mentions the following details of land donation:

<i>Abhiya hakkalu-</i>	$\frac{1}{4}$
<i>Mattaru</i>	-1
<i>Kambha</i>	80
<i>Antu (together) Mattaru</i>	02.

Though no details are available this record is important because it provides information as to how two mattaru of land was comprised of in this area.¹¹²

In the year 1077 A.D., incidentally the year of construction of *Urvi Ttilaka Pancha Basadi*, Dayama Gosasi of Bariyuru (the present day village by the same name in Shikaripura taluq) built a tank called 'Tenkana kere' and for this meritorious act the mahajanas and headman of the village gave a land grant of, four *Gunigana Mattaru* near the village. But Dayama Gosasi donated this land to the Siddheshwara temple in the village for the sake of perpetual lamp and for the *naivedya* of the God. "*Keyyolage naivedyake-----pakka bitta Mattru muru, devara nanda divigege Bi-----yenti*".

One more inscription (much effaced) of the period of Vira Santarditya speaks of some donations made in Mattaru Gale (*mattaru galeyale bittaru*).¹¹³ At the time of Jagadevarasa rule from Setu in 1149 A.D., gave a land grant of two *mattaru* of *Kileri gadde* (land below the tank), by washing the feet of Vidyabharana Pandita Deva of Kedareshwara temple at Balligave for the sake of Naivedya for it's renovation, and for the sake of education along with other grants. And the grant was prohibited from all taxes.¹¹⁴

The earliest reference to *Mattaru* comes from the ruling period of Santara Jagesi (C.860 A.D.). The inscription is not very clear regarding why the donation was made to one Sri Mara of Isavuru. But the donation was given in Mattaru, ("*Bhudara Bele Mattaru Kottam, Sri Mara Gosasi*").¹¹⁵ And the inscription speaks of Rashtrakuta rule Nripatunga Amogavarsha and Jagesi was ruling the entire Santalige area.

Hada: In 1287 A.D., (S.1209), Sove Nayaka, Koti Nayaka and Kumara Doddanayaka rebuilt the Kammateshwara temple and at the time of reinstallation of the deity donated one mattaru land to the God. In the same inscription there is a mention of "*Andalada nadage*", which perhaps means the land donation given to the traditional music instrumentalists (*Vadyadavaru*) who use to play musical instruments in front of the Palanquin.¹¹⁶

There is a reference in the same inscription to '*Narivritti*', which is not clear as to what it was. But in the context of the same there is a mention of '*Andalada Nadage, odila bayalu hadage, yelevaliya hadage and mune mura hadage*, which together have made one *Mattaru* perhaps means ¼. And it's derived from Sanskrit term '*Pada*'. This is the only inscription of the Santara period in which, there is a reference to the word '*Hada*'.¹¹⁷

Khanduga: In the regnal period of Santara Tailapadeva in 1090 A.D., Pergade Kannaya, constructed the Kanneshwara temple and gave liberal grants to the temple by washing the feet of Devarasi Jiya and exempting the lands from all taxes. The details of the *danas* are as follows:

"*Pergareyim Tenka Malachheyabbeyim muta gadde khanduga muru, alli makki khandugam nalku, kiriya besavura kammam geyyam mege gadde ombattu khandugaveradu asakeriyam mege naivedyake gadde ombattu khanduga 91), kanneshwara devarim badagana kannya gereya kelage gadde 9 khanduga 1 hosagaddeyim kelage kham*"¹¹⁸

When Paliyakka's mother (a cook in royal palace) became a ascetic Paliyakka also embraced asceticism and became famous as Prabhavathi Kanti. She constructed a Jinalaya and a temple in 898 A.D. and by washing the holy

feet of mauni Bhattarka gave the grants of a *hola* of two *khanduga* (*irkhanduga bittuvadam kottal*) and on the same occasion other two persons namely Beliyakka and Kundayya also gave the grant of land bearing the sowing capacity of two *khandugas*.¹¹⁹

Ereyamma the Maha Pradhana of Tribhuvanamalla Vira Santara Deva, Patta Sahani Bommayya and Santara Gavunda, together made a land grant to Brahmeshwara Devaru in 1173-74 A.D. (S.1096), by washing the holy feet of Saiva Guru Maleya Jiya. The land measured *Gadde Kamma 52, Tiruliga Kamma 52 and -----Kamma 25*(details erased). This apart Santara Gavunda was separately given another *Gadde mattaru* below the Karadi Tank (*Karadi kere*), plus some more land for his maintenance but no details is available (*asanenge bhumi----mattaru*).¹²⁰

Shivane: Aliyadevi the daughter of Bijjaladevi, wife of Honneyarasa and sister of Jagadeva, and Singideva the rulers of Setu (the next capital of Santaras), constructed a Jinalaya at Setu and gave liberal land grants for the same in 1159 A.D. for the sake of *Naivedya* (*charu puja nimitta*) by washing the holy feet of Acharya Bhanu Kirti Siddhanta Deva of Bandalike. The details of the lands are as follows:

"*Aliya deviyarum Honneyarasrum tamma dharmakke bhitta bhumiya vudendade, Bomma devana maneya mundane Ammanike shivaneyondu basadiyam badagana thotaveradu mattave dharmakke Singidevarasaru kiruveseyakhagore anthu nalkumam sthalladalum khudisi shivaneyondu yentiyeraradu sivaneyum totamum*".¹²¹

One more inscription of 1096 A.D., of Avinahalli, Sagar Taluq, Shimoga district highlight the word *Shivane* of the period of Raya Santara Deva.

Padevala Singana a subordinate officer of the Santara ruler constructed a tank and a temple at Avinahalli in Badagi Nadu Kampana. And at the time of the consecration of the temple donated a land of three *Shivane* to the temple, which he had inherited from his father, who was awarded the same for his Sacrifice. And this piece of land was exempted from some taxes like *Kirudere, Ayadaya, Bhitti, Biya*.¹²²

One more inscription dated 1189 A.D. of Tribhuvanamalla Santara's period speaks of the land grant made by Santara Deva to one of his warrior by name Subba for his heroic fight in the war and who attained *Veera swarga*. So Santara Deva made a land grant of Shivane for his family members.¹²³

The inscriptions engraved by Bommaja the son of Bhuvoja belonging to the 11th century A.D., speaks in high tone of the charitable activities of Gonarasa, to whom a reference has already been made previously. Gonarasa 'the protector of the good and the punisher of the wicked' honored Kumara Bhatta Somayaji the most revered and the most learned who has been referred to as having mastery over *yama, niyama, swadhyaya, dhyana, dharana, mauna, japa and samadhi* (a great sadhaka in Yoga). In the S.964, corresponding to 1042 A.D., in the *chitra bhunu samvatsara*, on the 3rd Sunday of *chaitra masa*, donated *Andhasura -panneradu* (Andhasure-12) as aghara that he had specially created for this purpose. The long inscription makes a mention of a land donation made by Gonarasa to the learned scholar and the boundary of this land is also mentioned. A priest (*purohita*), who is referred to as, *Paduvana Purohita*, and according to this inscription he was also given a land grant of one mattar, measured by 52 *Genina Gale* (the scale of 52 *genu*). The same inscription further speaks of land grants made to the temple of Kirti *Marthanda Devaru* in the same place. But this land has been measured by

Ganga gale. *Ganga gale* was the scale used in the land measurement in the *Gangavadi* region.¹²⁴ But the mention of the same here in Western Ghat region is quite an interesting one.

Taxation: Though the concept of taxes change from time to time, no Government can function without taxes. That is why Chanakya the ancient genius of India said that, tax is the lubricant for the chariot of Government. The inscriptions of ancient Karnataka speak of several taxes levied upon. As India has been an agricultural country and agriculture is the main occupation of the people. Therefore land tax constituted the lion's share among all the taxes that went to the government. During the period under review, however as in modern times lands must have been measured and soil of each survey number classified according to the quality of the various grades and the details of the fields and crops grown there are kept by the officials, despite the fact that there are no such explicit evidences, we can understand the same through indirect references. The land tax must have been based (as in modern times) on the quality or the fertility of the soil. Inscriptions of other areas speak of the divisions of land into *uttama*, (superior), *Madhyama* (middling), and *adhama* (lowest).¹²⁵ But the inscriptions under review don't speak of such distinct divisions. Never the less such grades should have existed. Even now people in the Malnad region classify their lands into categories like *Gadde* (wet lands), *Tota* (garden), *Hadya* (posture land), *Medu* (uncultivated dry land) and *Kadu* (forests).

The Kalyana Chalukyan monarch Someshwara III, the author of '*Manasollasa*' an Encyclopedia work of the period observes significantly enough that the land tax should be levied with due considerations to the quality of the soil and the crops raised there on. (*phala-Ksetranurupena*).¹²⁶ As the Santaras

of Humcha were the vassals of the Chalukyas of Kalyana, we can conclude that the same principle of taxation mentioned in *Manasaollasa* should have been applied here also.

Though taxes like *Siddaya* or fixed rent, *Suvarnaya* (a payment in kind), *Neledere*, *Dasavanda* or 1/10, *Pattuge*, *Kumari*, *Bannirke*, *Holadere* (both levied on garden and wet lands), are mentioned in the book.¹²⁷ They have not been met with in the area under consideration. There should have existed both private lands and crown lands but generally the former was taxed. The levied tax on private lands must have gone to the royal exchequer and as well as the local governing bodies. The following is a brief survey of the taxes levied and collected during the Santara period as highlighted by the inscriptions.

Adigarchu Kanike: This tax was collected at the time of washing the holy feet of preceptors. This tax was also called *Pada kanike*. Though Chidanandamurthy says that nothing specific can be said of *Adigarchu*, Hampana and Srinivasa Ritti opines that 'It was a tax collected at the time of washing the holy feet of the religious heads.'¹²⁸

Adigarbu Kanike: This tax was levied upon firewood.¹²⁹

Osage:¹³⁰ This tax was collected at the time of marriage.¹³¹

Kanike:¹³² Originally a tax paid voluntarily.¹³³ Chidanandamurthy raises a question whether this tax was paid at the time of the visit of King or Senior State Officials.¹³⁴

Kirudere: (Minor tax): This was a kind of sundry tax and this is commonly found in inscriptions.¹³⁵ According to Kuppaswamy *Kirudere* included tax on cattle and capital.¹³⁶

Kirukulaya: (Income from Minor Taxes): An income from small taxes. Kula is an tool used to plough the land. So this tax was levied upon cultivators, which could have been paid either in cash or in kind.¹³⁷ Yet one more inscription,¹³⁸ of the Trilokyamalla Vira Santara's period makes a mention of this tax. When, he made land donations to *Mahajanas* of Kannavura Agrahara he exempted the tax *Kirukuladaya*. ("***Santarara Okkali Huttida Tere Kikulayadayada***"). (It is interesting to note that even now in the rural areas a big landholder is referred to as 'Dodda Kula'. Again it is interesting to note that such a tax as '*Kirukula*' collected in the ancient times has been cited by people contemptuously to mean a botheration. *Kirukula upadhrava*, which has assumed a proportion of a idiom). According to G.R.Kuppaswamy, *Kirukula* included taxes imposed on 'smoke tax', loom tax, goat tax, food and fodder and so on.

Kumara Gadyana:¹³⁹ This was a special type of tax perhaps for the crown prince. The tax was paid in the form of *Gadyana* bearing the figure of Kumara means Shanmukha the son of Shiva. But Kuppaswamy says ***Kumari*** Tax sometimes is treated as synonymous to *Kumara Gadyana* imposed on ***Kumari*** type of cultivation. Srinivasa Ritti defines ***Kumari*** cultivation as the cultivation in an area where forests have been cut down.¹⁴⁰ In either sense this tax could have been collected in the area under consideration as there was monarchy and as well as the area is a forested one.

Talavritti: ¹⁴¹ This was a kind of grant given to private persons for the protection of temple. *Talavritti* is also said otherwise as *Talabhoga* or *sthalabhoga*.¹⁴²

Devi Dere:¹⁴³ This was also a tax but a special kind of tax. There are two expressions in this word *Devi +Tere=Devidere*. Here Devi means Goddesses Padmavathi Devi, the presiding deity of Humcha and the family Goddess of the Santaras and *Tere* means tax. Therefore this might have been a tax confined to Hombuja and the surrounding areas. The contribution paid voluntarily, by the devotees to Goddess Padmavati has also been perhaps treated as a tax. *Devidere* is also understood as a tax collected during the time of the visit of Queens.¹⁴⁴ But in the present context the former meaning of the tax is more appropriate as devotees donated *Kanike* to Goddess Padmavati even today.

Basadi Vritti:¹⁴⁵ This was the land grant given to either to temple or basadi.

Birdu:¹⁴⁶ This tax was imposed on hospitality when guests were treated perhaps on a large scale.¹⁴⁷ This was to be submitted to the royal exchequer.

Biya:¹⁴⁸ This tax was paid in the form of grains (kind).¹⁴⁹ Where as Gururajachar writes it may denote tax collected on the celebrations of festivals.¹⁵⁰

Salge:¹⁵¹ Here this word is not used to mean familiarity in Kannada, but it is a tax. In ancient times at the time of entry into town or city and temples had to pay certain tax, which was known as **Salge**. In other words this was an entrance fees collected from people at the time of entry into the city or temple.¹⁵²

Samya:¹⁵³ This tax was collected at the time of granting ownership of land, site, house etc and remitted to the royal treasury. This tax has inscriptional reference elsewhere also.¹⁵⁴

Sese: (Tax):¹⁵⁵ **Sese** was another tax during the Santara period. *Sese* is the corrupt form of the Sanskrit word '**Shesha**', which means remaining.

Therefore Hampana interprets that this was not a basic tax but a tax levied upon the remaining food grains. He continued to say as this word has got 'expression' in the inscriptions it might have been a tax paid to the king. The word '*Sese*' has also the meaning of '*mantrakshate*' (auspicious red or yellow colored rice). Therefore it might have been a tax collected during marriage from subjects. But Chidanandamurthy expresses a doubt, whether this was a tax collected from the people, in the form of gifts during the Royal marriages?

Biya/ Habbada Biya:¹⁵⁶ *Biya* was a tax. *Habbada Biya* is also mentioned, which perhaps means the tax levied for celebrating festivals. (There is no definite conclusion about this tax. And scholars like Chidanandamurthy and S.Gururajacha raise the question, whether this tax was collected at the time of celebrating festivals).

Halavu:¹⁵⁷ *Halu+Avu=Halavu*, which means mulching cow. So this might have been a tax levied on mulching cows.

Bitti:¹⁵⁸ Quite in keeping with the *Smriti* injunctions it appears an epigraph of 12th, 13th Century A.D., from Dharwar shows that artisan and Sudras were required to work free in lieu of a tax.¹⁵⁹ Keeping in view this interpretation of the word *Bitti*, which literally means free, this tax was in vogue even in the Santara region. ("*Kirudere ayadaya bitti biya*"). Chidananda Murthy writes that *Bitti* may also be understood as '*Dasya*', which means slavery. So it refers to the word that was done by such people.

Kaiganike: (?)¹⁶⁰ It also found expression as a tax in the Santara inscription. But the nature of the tax is not mentioned anywhere. Perhaps it was a tax in the form of some gift given to the King and the Officials. Because, even today, there is a proverb among the folk "*dorege kaikanike kodohagide*" (which means it so fine or beautiful that can be given as a gift to the king).

Types of Coins and Currency

Due to the paucity of sources no much information is available about the currency system, which existed during the Santaras of Humcha period. As it was a small political area assuming the position of vassalage, even the currency, perhaps, was limited. "It is agreed that the advancement and balanced development of an economy requires a uniform currency standard weights and measures and a sound system of taxation and their study help us to a better understanding of the living conditions of the people. The medieval Karnataka did not always enjoy a uniform currency. Though the principal features of money economy generally prevailed the people were neither entirely free from conditions of barter economy nor did they have a uniform coinage".¹⁶¹

It is interesting to note that till recent past in the area under study there existed barter system, especially with people of *bayalu sime* or plain lands exchanging paddy, areca and spices for chilies, tamarind, Pulses, cooking oil etc., was a common practice. But it does not mean to say that in ancient times there did not exist any currency at all in the area under consideration. Coins like *Gadyana*, *Kumara Gadyana* and *Ponnu* have inscriptional references in the Santalige region.

Gadyana: *Gadyana* the most widely known and circulated currency was named either after the mint of issue or as a suffix to Taxes, Dynasties, Kings or Gods. The *Gadyana* was issued in Gold and according to Appadorai, it weighed little more than *Kalajnju*, ranging between 61.75 and 63 grains and approximately half a *Sovereign*.¹⁶²

Pattanaswamy Nokkayya Setti, who has already found a mention previously gave 100 *Gadyana* and the King Vira Santara and bought lands to join Ugure *kere* with Sowlangada Pagaimagala *Kere*.¹⁶³

Ruler Raya Tailapa Deva of Santara of Humcha, in recognition of merit gave 200 *Gadyanas* from the Royal treasury to one Padevala Ereyamma Pergade in 1095 A.D.¹⁶⁴

When Jagadevarasa was the Santara ruler ruling from Setu he gave two *Gadyana* as *Nettaru Koduge* to Boppana in 1161 A.D. in recognition of his sacrifice.¹⁶⁵

Dandanayaka the subordinate of Chalukya Bhuvanaikamalla Deva was in charge of Banavasi-12000 and Santalige-1000. He constructed the Vishnu temple at Banniyuru (the present day Bannur village in Shikaripura taluq), agrahara in 1067 A.D., and for the perpetual lamp of the temple contributions were made by private people.

Makayya gave 15 *Gadyana*

Kalayya gave 5 *Gadyana*

Devayya gave 5 *Gadyana*

Bittiyanu gave 4 *Gadyana's*

Together 30 *Gadyana* were given to the temple.¹⁶⁶

An undated and unnamed inscription from Shikaripura taluq also makes a reference to eight *Gadyana*, which was given to Chandreshwara temple.¹⁶⁷ Yet another undated inscription makes a mention of 58 *Gadyana*, which was given to Ramanatha's temple by ruler Santarasa.

Kumara Gadyana

This was also a gold coin but a special one for it was bearing the figure of God Kumara, the son of Lord Shiva. Different interpretations of *Kumara Gadyana* have already been mentioned earlier. At the time of consecration of Pancha kuta basadi in 1077 A.D., Royal members, with exemption of all taxes, made land grants, to the basadi. In the list of the same *Kumara Gadyana* has found a mention.¹⁶⁸ The following table enlightens us about the exchange value between the different units of currency although some of them have not been come across in the Santara inscriptions.

1 <i>Gadyana</i>	=	10 <i>Panas</i> (<i>Pana</i> -silver).
1 <i>Pana</i>	=	20 <i>Visa</i>
1 <i>Pana</i>	=	4 <i>haga</i>
1 <i>haga</i>	=	2 <i>bele</i>
1 <i>pana</i>	=	64 <i>Kani</i>
1½ <i>Tara</i>	=	1 <i>Kani</i> ¹⁶⁹

Ponnu or Honnu

The term *Pon* or *Ponnu* was used in a general sense to mean gold and in a particular sense a unit of currency.¹⁷⁰ It included a number of varieties such as "*Pakshivaraha Pon*" (perhaps the coin with figure of eagle-*Garuda* the vehicle of Lord Vishnu). '*Haliya honnu*' (similarly with eagle figures) etc.¹⁷¹ A careful study of the inscription shows that *Panam* or *Hana* either of Gold or silver was related to *Gadyana* in the ratio of 1:10 both in weight and value. Even Hampana writes that '*Ponnu*' the former form of which, was '*pon*' was equal to '*Gadyana*' and the value of ten '*hana*' made a '*ponnu*' or '*honnu*'.¹⁷²

In the context of the Santara period, they repeatedly mentioned Pattanaswami Nokkayya Setti is mentioned to have given a ***Pada Puje Kanike*** of 100 ***Gadyana Honnu*** to the King Vira Santara Deva in 1062 A.D. of *shubakritu Samvatsara* and got the grant of Molakeare. (It is noteworthy that in this Santara inscription the use of the word **Gadyana, Honnu** is meant to say that a Honnu was equal to Gadyana). Further in the same inscription, the same Pattanaswami Nokkayya Setti, is stated to have paid 100 'Gadyana Ponnu (100 Gadyana Pon), to the king to buy a piece of land to connect Ugure Stream to the Pagimagala Kere of Sowlanga. Again it is to be noted that in the same inscription *Honnu* & *Ponnu* are used to mean the same or synonyms.

An inscription of 1070 A.D., gives us a rare information that a ***Velavali*** (?) namely Porapaleya *Gavunda*, got removed the skin of his back, suffered and died, after the death of Santara Deva. For this sacrifice his family was given a reward of ***Ponnu***.¹⁷³

A Halebennur inscription of 1080 A.D., belonging to the period of Chalukya Vikramaditya VI, makes a mention of a long standing breach of a tank name Banniyurakere and it's renovation by Jakki Gosi under instructions from Governor Tambarasa (who was in charge of Banavasi-12000, and Santalige-1000), and the request of the Mahajanas of Banniyura Agrahara, Pergadde Lokanathayya after renovating the tank made arrangements of a perennial source of two *Ponnu* ("*Eradu Graheya Siddhantada Ponnu Kottu Kereyannu Kattisi*"), out of *Siddhaya* (a permanent fixed tax), for the maintenance of the tank, and the tank, was named for Tambarasa as 'Tamba Samudra'.¹⁷⁴ These are the only few references we come across in the Santara inscriptions towards the currency system.

Trade: Trade is one of the sources of income and prosperity of any society. The Santara records don't make a direct mention of merchants, articles of trade, trade routes and income from trade. The inference regarding the trade during the Santara period is based on indirect information. As elsewhere, here also the paucity of sources limits the scope of study of trade during the Santara period.

The area under Santara rule was broadly divided into upper Santalige and Lower Santalige. The area lying in the stretch of the Western Ghats and the lands down the river Sharavathi was lower Santalige and the in between Kumudvati and Varada rivers was known as upper Santalige. The capital city Pomburchchapura was located in the lower Santalige and the present day Sagar taluq region roughly constituted the upper Santalige. Despite upper Santalige being an area covered with dense forests there were developed areas like Kunda nadu and Kodanadu. In the Sharavathi valley region there were nadu and like Hiriya Sulase, Gavana nadu, Setu nadu etc. Later on Setu became the capital city of the Santaras. In the middle of Santalige there were nadus like **Balenadu, Badaginadu, Kabbu nadu** etc.¹⁷⁵

By 11th and 12th century A.D., itself, places like Hombuja and Andhasure-12, (Andhasure Panneradu), were developed towns with prosperity in spite of being surrounded by thick jungles. An 11th century inscription from Sagar, belong to the period of Gonarasa¹⁷⁶ (reference about which has already been made earlier in this chapter), speaks about crops and articles like sugarcane. Paddy, betel leaves, arecanut, cocunut, mangoes, pepper, turmeric, cardamom, clove, banana etc. And all these crops have been referred to as the wealth to the region. All these articles should have been included in trade. Lack of source does not mean that there was no trade at all.

But there is no direct reference to any guild system, which might have existed during the Santara's period. The Santaras were the feudatories of Chalukyas of Kalyana perhaps on the lines of the organization of guild system of that period. The Santara society had its own organization of traders. The best example is already mentioned while referring to Pattanaswami Nokkayya Setti who was a most well known merchant lived in Humcha during the Vira Santara's period.

The Post of Pattana Setti

Pattanaswami was a status or post or position in ancient Karnataka. Though he was associated with the administration of town, or city, basically his activity was that of economical. An important merchant used to be chosen as 'Pattanaswami' by the feudatories independently or in consultation with Gauda, Prabhu and Merchants. Therefore it was a very important post.¹⁷⁷ Chidanandamurthy opines that Pattanaswami was the head of the Merchant Association has been challenged by Hiremath. He says that Pattanaswami's duty mainly was to organize, shandies in the town or city. Gauda was the head of the village or town, Senabova was the accountant and Pattanaswami was to organize shandies.¹⁷⁸ For performing the duty of a Pattanaswami the appointed person use to get the exemption of taxes on land, house and animals. According to inscriptions there used to be one pattanaswami in a particular town. Pattanaswami was called by different names like *Pattna Setti*, *Pattna Vasantara*, *Pattana prabhu* and *Nagara Sresti*.¹⁷⁹ The post of Pattanasetti is not there today, but there is a Kannada proverb regarding Pattana Setti even today. The Kannada proverb "**Setti Sigaarisuvadaralli Pattna halayitu**", the meaning of this proverb is 'the town got destroyed due to the delay in action by Pattanaswami as he was busy with makeup'. This speaks of the

aesthetic sense of Pattanasetti, the duty of protection of the town he was entrusted and his irresponsibility in performing his duties in a right time. Another Kannada proverb is "**setti bittale pattna**", which means a setti will create a town wherever he is. As we know towns and cities came up in the past due to trading activities.

Pattanaswami Nokkayya Setti:

He was a vaishya (trader) by profession but Jaina in caste. In the inscription of 1077 A.D.¹⁸⁰ Nokkayya Setti has been referred to as 'Vaishya Vamsha kula tilaka' (line.101), which, means he was the 'Jewel of Vaishya' the traders of the Day. The charitable activities of Nokkayya Setti, we come across in the inscriptions should have earned a lot out of trading activities. Pattanaswami Nokkayya Setti distinguished himself from other Pattanaswamis due to his invaluable services to the King (Vira Santara) & Society and the amount of love and confidence he enjoyed in society. He was a great Jaina devotee, staunch follower of Jainism, a great lover and patron of scholars and with the rare quality of charity. The inscription of 1077 A.D.,¹⁸¹ paints him as "**Nakharamukhamandana**" which means he was the center of the organization of merchants (Nakhara). This is enough an evidence to say that there existed a guild system during the Santara period. So to say Pomburchchapura was not only a religio-cultural center but also trading center. Even an inscription of 1054 A.D. of Shikaripura says that Balligave was an important commercial centre.¹⁸² and it is well known that Balligave was a big religio-cultural center.

An inscription of Shikaripura of 1063 A.D. says that the articles that were brought to a Shandi for sale were paddy, seasmum, turdal, chenna, cotton, areca, betel leaves, salt etc. As these articles have been mentioned in an

inscription in a nearby place, we can say that these articles were also traded in the Santara region.¹⁸³

Generally things were transported on animals (Ox, Donkey, He Buffalo & She Buffalo, Horse), and carts. And the container of things, use to be '*hasabe*'. '*mule*', '*hedagi*'. '*barka*' & 'skin sack', 'hallow bamboo'. '*Singadi kayi*', '*karandige* etc.¹⁸⁴ Though Santalige-1000 was located near the Arabian Sea there is no evidence of connection of Santara merchants with the coastal area. As the santaras period falls into the prior to the Hoysala period there is again paucity of any kind of information regarding the existence of any kind of Industries in that period. Even the inscription don't speak of taxation laid on any such industries, hence nothing can be talked regarding the same.

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Plate 59. The Foot Print of Bhairava Stone
(Billesvara Temple Complex)



Plate 60. The Tirthankara Image



Plate 61. The Vrishabha pitha

Chapter V

Religion

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RELIGION

Religion has been an inseparable part of our society, right from the beginning. Ever since the beginning of the evolution of man whether out of fear or reason man has always thought of the role of superior powers in influencing and controlling his life. The process of search in life in different parts of the world has led to the revelation resulting in many manifestations leading to the beginning of different orders to be called religion in the later stage. India as one of the cradles of ancient civilizations has a special place in the metaphysical thinking. The Indian culture is a combination of different cultures and religions, which include the Vedic, the Non-Vedic and the Tribal ways of life.

The area of the rule of the Santaras of Humcha was a small one. But there existed different religious orders in the Society. Though the followers of Jainism the Santaras of Humcha followed a policy of toleration towards all religions. In the chapter it is attempted to know different religions of the Santara period in a detailed manner but with a more specific reference to Jainism.

Jainism

Jainism is one of the ancient religions of India. The antiquity of this religion goes beyond 8th century B.C. Traditionally 24 Tirthankaras are associated with Jainism but all of them are not historical figures. It is believed that Vrishabhadeva was the founder of this religion. After him we come across

21 Tirthankaras in the religious order and Parsvanatha was the 23rd Tirthankara and the 24th Tirthankara was Mahaveera. Parsvanatha and Mahaveera systematically developed Jainism and made it a strong religious order. Thus Jainism is not merely a set of principles and code of conduct but way of life. Jainism denies the authority of the Vedas and the orthodox tradition of Hindus.

The Jaina Philosophy

Jainism stands in the category of Non-Vedic philosophy. As a philosophy it is realistic and pluristic. Despite Ahimsa being associated with Jainism it believes in the existence of human soul, regaining the natural sanctity and attaining '*Kaivalya*' (Kevala Jnana), is the motto of the human soul in Jainism. It's a spiritual status. In that state the soul will attain all perfections. It experiences eternal knowledge, eternal peace and eternal strength. As it is said in *Upanishad* salvation is a condition beyond '*papa*' and '*punya*' (sin and virtue). Even in Jainism to attain this state threefold *sadhana* is advocated. They are '*Samyak Jnana*', '*Samyak Charita*' and '*Samyak Darshana*', when all these come complementary to one another the individual will attain salvation. These three doctrines are called '*Tri Rathna*' or 'Three Jewels'. The concept of relationship between *Jiva* and *Ajiva* is nothing but accepting '*karma*'. *Karma* is a very subtle '*Jada Vastu*' (Static Thing?). The '*Atma*' in its worldly state is surrounded by such a Static but subtle thing. The purpose of '*Atma*' is to get rid of such a '*Karma*'. The bondage of Karma and the emancipation of the same can be explained as follows:

1) First of all Karma sets in and this is called '*Asrava*' (Sets in or flows in). As a result due to the experience of pleasure and pain '*Karma*' gets continuously eroded. But speaking at the level of the common people '*Papa*' & '*Punya*' in

the form of New *Karma* will be flowing into '*Atma*' due to continuous willful actions in life. Therefore there is no emancipation from the same. This '*Kaya*' (body) will follow the '*Atma*' even in the next birth. Thus the wheel of endless births and deaths begins. But the only hope is the man can prevent the new flow of '*Karma*' in to the soul. In order to achieve this we see the prescription of the '*Tri Rathna*' or '*Three Jewels*'. In the process of following threefold path the Individual soul can stop the new flow of '*Karma*', which is called '*Samvara*'. In other words this is the preventive measure against the inflow of '*Karma*' into the '*soul*'.

2) The second measure is the removal of already accrued '*Karma*'. This is explained as the fall of '*Karma*', which is technically called '*Nirjara*'. Thus when the bound '*Karma*' is totally destroyed automatically '*Moksha*' or '*Kaivalya*' is attained.

3) '*Moksha*' is a perfect state. Though Jainism doesn't believe in God it believes in retaining the feelings of sublimity (*Divyatva*), in the form of perfection. The five types of '*Karma*' i.e. *Asrava* (the flow of Karma), *Bandha* (as a result of bondage), *Samvara* (it's prevention), *Nirjara* (the fall of Karma) and *Moksha* (emancipation or salvation) plus with the same '*Jiva*' & '*Ajiva*' form Seven Doctrines or '*Sapta Tattva*' in Jainism.¹

The concept of attaining *Moksha* when *Karma* is eroded is represented through an imagery in Jainism. If a floating object in the water is coated with mud the same gets sunk in the water. But when the coated mud is totally eroded the object will come up and starts floating. In this imagery the flowing water is life (*Bhava*), the mud is *Karma*, which takes us to the bottom of the water and floating is a *Moksha* state after getting rid of the mud of *Karma*.

Moksha is understood or called by different names i.e., *Ajara, Amara, Akshaya, Anupama Soukya, Siva Achala, Ananta, Avyabhada and Apunaravartika*.²

Digambara and Svetambara Sects of Jainism

During the time of Parsvanatha Jainism was an undivided one. But this religion was split into two i.e., Digambara and Svetambara only after Mahaveera. It is not required here to know the circumstances in which Jainism was split. But it is desirable to know the differences between the two sects. There is no much ideological differences between the two but the bone of contention is whether Jaina should wear cloths or not.³ Anyway the Svetambaras wear white garb where as the Digambaras are nude. Digambara sect believes there is no salvation for women. They should get rid of their *Karma* in this birth only to born as man in the next life to attain salvation. Svetambaras don't think so and believe that the women are entitled for *Moksha* in this birth itself. Digambaras believe that Malli (Mallinatha the Nineteen Tirthankara) a woman was one of the twenty-four Tirthankaras. Digambaras advocate that the images of Tirthankaras must be nude and without decoration whereas Svetambaras don't approve of this concept. The one who has attained *Kevalajnana* doesn't require food according to Digambaras but Svetambaras says food is essential.

The History of Jainism in Karnataka

The history of Jainism in South India is the history of Jainism in Karnataka.⁴ Jainism entered South India and Karnataka before the Christian era. Exactly when Jainism came to Karnataka it is difficult to say. According to

Jivandhara Cahrite, the land was ruled by Jivandhara in the 6th Century B.C., who was himself a Jaina. He met Mahaveera when he came down to the South. Mahavira gave *Diksha* to him and the King became an ascetic.⁵ The Svetambaras Sect was the first to enter into Karnataka but later on it became unimportant paving way for Digambara Sect. The Bhadrabahu Chandragupta tradition is very much significant in determining the origin and the extent of the influence of Jainism in Karnataka. Owing a severe famine in North India Bhadrabahu the Jaina saint along with his disciple including Samprati Chandra Gupta (the Mauryan ruler?) migrated to Sravana Belgola in Karnataka in the 3rd Century B.C., Sravanabelgola in the South of Karnataka and Koppal in the Northern Karnataka were the famous Jaina Centers in ancient times. But Jainism gained royal patronage under the rulers such as Kadambas, the Gangas, the Chalukyas of Badami, the Rashtrakutas, the Chalukyas of Kalyana, the Hoysala and others in Karnataka. Jainism was a living faith for many classes of people from the peasant to the princes. Even the feudatory Chiefs like Silaharas of Kolhapur, Rattas of Soundatti, and Santaras of Humcha and other patronized Jainism. The history of Karnataka is marked by perfect toleration and mutual respect among different religions. All these dynasties has contributed a lot to the culture of India in general and Karnataka in particular. The Kuppatur inscription has this to say about the influence of Jainism on this land. "Among the many countries it contained, an abode of the Jina Dharma, a mine of good discipline like the dwelling of *Padmasana* (Brahma), having acquired great fame, the birth place of learning and wealth, the home of unequalled splendid earnestness thus distinguished in many ways was lovely Karnataka country." ⁶

Jainism under the Santaras of Humcha

Pomburchchapura (Present day Humcha), which was also known as ***Kanakapura*** was not only the capital of the Santaras but also a famous cultural and religious center. Even today the culture of the Santara period could be seen over here. Jinadatta the founder of the Santara dynasty at Humcha, and whose historicity is not yet established so far was the son of Sahakara the ruler of Uttara Mathura (present day Mathura, Uttara Pradesh) and the latter turned out to be a cannibal in later years and therefore Jinadatta out of disgust came to the South defeating demons on the way. For emerging as a great hero he was blessed with a *Simha Lanchana* (Lion Crest) by Padmavati the Yakshi of Parsvanatha, and at last bestowed with a kingdom at Pomburchca (Present day Humcha). Goddess Padmavati started living in the *Lokki* plant at Humcha after the inception of the kingdom and she came to be known as 'Lokkiyabbe'.⁷

The Digambara Sect of Jainism existed in the Santara Kingdom. There are a number of references regarding the patronage extended by the Santara rulers to Jainism. At the outset this patronage can be understood in the form of interest they took for the construction of different basadis in their kingdom. Basadi is equivalent to '*Vasati*', which means accommodation or shelter for the Jaina Munis, who were committed to the cause of propagation of religion and philosophy. But in the later stages the sacred images of Tirthankaras were also installed in the same place. That's how they became the Jaina temples or the place for the Jainas.

Guddada Basadi or Hill Top Basadi

Jaina ascetic activities in the early stage were usually centered on localities with rock hills. Literature of the Jainas attests to the great importance to hills. Some of the Pancha Kalyana, which pertain to different stages in the Jaina life from the time of Conception to emancipation are celebrated on hill tops. The hills on the whole is considered as sacred as to be visited even by charanas. Thus a strong sense of sanctity was attached to hills in Jaina belief. The Samavasarana itself was conceived as an aerial structure above the ground, hence making the hill top ideal for suggesting it's location in aerial plane. On the practice side, such hills were away from residential settlements of sravaka and people of other sects and as such were conducive to religious practices of the Sky clad monks, who played the role of gandharas and practiced austerities there.

Thus even in Humcha we come across one basadi built on top hill known as *Guddada* Basadi. It was constructed in about 898 A.D. in the present day Humcha by Tolapurusha Vikrama Santara (I) and this stone basadi was dedicated to Moni (*Mauni*) Siddhanta Bhattaraka. The King also made liberal donations for the same.⁸ But today this Basadi is totally dismantled and only the ruins are seen there. The most remarkable point regarding this Basadi is, when it was intact a Bahubali Statue was installed over there (even today it can be seen in a newly built residential structure over there). The earliest reference to Bahubali sculpture comes from Badami caves of Chalukyas of Badami period. And this was dated around 6th century A.D., The next specimen of Bahubali comes from this Humcha region itself, which is 83 years older than that of the Bahubali sculpture at Sravanabelgola. Probably this sculpture would have

inspired the sculptors to make the colossal image at Sravanabelgola as this region lies in ancient root connecting to Various Jaina center and may be Sravanabelgola too. This image was installed in a Basadi that is referred to as *Kallu Basadi* in the same inscription. The inscription specifically mentions the name as *Kallu Basadi*, which may be postulated that earlier the structure would have been built of perishable material like wood or brick. Since this area witnessed heavy rainfall the earlier material would have decomposed or must have got perished. Hence for this reason the patron Tolapurusha Vikrama Santara would have built this basadi by using hard stone Granite to give permanency to the structure.⁹

Paliyakka, the concubine of Tolapurusha Vikrama Santara (I) and the eldest daughter of a female cook in the royal palace, erected two Jaina stone Basadis at Humcha.¹⁰ But we have been able to identify only one stone Basadi built by her and which still exists in the Pancha Kuta Basadi Complex of present day Humcha facing the South. On the basis of the inscription found on the South facing outer wall of the temple we can safely conclude that this is one of the *Kallu Basadis made by Paliyakka*.¹¹

Another epigraph from Humcha dated 1062 A.D., mentions that Vira Santara Constructed many Jaina basadis at Humcha but the one that he constructed for Nokkiyabbe (Padmavati Yakshi), perhaps in the same place where Jinadatta the founder of the dynasty had built a temple for Nokkiyabbe. Chagaladevi the wife of Vira Santara built a *Makara Torana* (Crocodile gateway) for the Nokkiyabbe Jaina Temple. But today there stands a modern Padmavati temple in the place of said temple, which forms the part of present day Matha complex. And the beautiful *Makara torana* is also seen in the collection of antiquities over there.¹²

The next Santara ruler viz., Bhujabala Santara we have several Jaina epigraphs from Humcha. He was the elder son of Vira Santara. The inscription also speaks of his second name as Tailapa Deva. He seems to have come to the power in the year 1065 A.D.,¹³ which speaks of his coronation ceremony and on that occasion, he even made certain grants to the Tirthada Basadi or Pattana Swami Jinalaya built by a famous Jaina merchant by name Pattana Swami Nokkayya Setti. (Information regarding this temple will be furnished later on). The epithets of the king show that he too, like his predecessor was a staunch Jaina by faith. He is said to have built a Basadi after him as 'Bhujabala Santara Jinalaya' and his guru was Kanakanandideva, who was the recipient of the usual gifts given for this Basadi.

A very important epigraphs from Humcha is dated in Saka year 999 (Corresponding to 1077 A.D.). It mentions Nanni Santara the younger brother of Bhujabala Santara as the reigning King and also represents that monarch as a great Jaina by faith. This long epigraph also represents the aunt (mothers sister) of Nanni Santara, viz., Chattaladevi as a supreme Jaina lay woman and mentions the fact she along with her sisters four sons built in memory of her dead parents, sister, brother etc., a great Jaina temple called by the name '*Urvitilaka Jinalaya*'. She and Nanni Santara are further represented as the disciple of Vijaya Bhattaraka belonging to *Nandi*, *Gana* and *Arungalanvaya*. The famous disciple of this Vijaya Bhattaraka was Sreyamsa Pandita who was the recipient of the gift for this great temple complex.¹⁴ This Basadi is also called Pancha Basadi, which is the only protected monument of Archaeological Survey of India in this area. An epigraph of Saka 1009 corresponding to 1087 A.D. speaks of some gifts for the same temple complex by Vikrama Santara the younger brother of Bhujabala and Nanni Santara. The recipient was Ajitasena who too was a disciple of Vijaya Bhattaraka.¹⁵

The epigraph dated saka 1069 corresponding to 1147 A.D., from the same Humcha region of the time of Vikrama Santara (II), mentions his over Lord Chalukya Jagadekamalla (1138-1151 A.D.), and refers to his elder sister Pampadevi, who is represented as a great patron of Digambara Jaina. Both Pampadevi and Sri Vallabha *alias* Vikrama Santara are represented as the lay disciples of Ajitasena Pandita. The epigraph refers to the construction of 'Badagana Pattasale' (Northern Pattasale) in front of Panchakuta Basadi (which was constructed by her great grand mother Chattaladevi).¹⁶

Another important inscription from Danasale in Tirthahalli taluq, Shimoga District, we have an epigraph of the time of Chalukya Vikramaditya VI, dated Saka 1025, corresponding to 1103 A.D. It refers to Chattaladevi and Tribhuvanamalla Santara and mentions the erection of a Jaina Basadi by Chattaladevi, in memory and honour of her younger sister Biraladevi (Kanchladevi), at Anandur (a village by the same name in Sagar taluq, Shimoga district) and it was subordinated to Pancha Kuta Basadi at Humcha.¹⁷ The same inscription also refers to Ajitasena Bhattaraka belonging to *Dravida Sangha* and *Arungalanvaya*.

Lastly we have an epigraph of 1062 A.D., at the time of Chalukya Somesvara (1043-68 A.D.), from Humcha, which mentions his governor Vira Santara and the latter's Officer (and a famous merchant of Humcha at that time), Pattana Swami Nokkaya Setti who built a Jaina Basadi after his name, called 'Pattanaswami Jinalaya' in S.984 (1062 A.D.) at Pomburchchapura.¹⁸ This Basadi is also known as the Tirthada Basadi, because its located very close to a small pond known was '*Tirtha*', where the tank has a perennial water coming out of a *pranala* throughout the year. But interestingly at present the same Basadi is called 'Sule Basadi'. It was B.L.Rice who for the first time

recorded Epigraphia Carnatica Series. The above inscription also mentions the name of this merchant's guru called Divakara Nandi.¹⁹ The gift was entrusted to Sakalachandra Pandita who too probably was the disciple of Divakara Nandi.

The next inscription comes from their new capital city by name Setupura (Sagar Taluq, Shimoga District). The inscription of 1159 A.D. of Setupura gives us the information about the last patronage extended to Jainism by Aliyadevi wife of Honneyarasa. The inscription says that Aliyadevi constructed two basadis at Setu and one at Kharapura (Present day village by name Andhasura, Sagar taluq, Shimoga district). Out of these two basadis at Setu, one she built in memory of her deceased son Jayakesideva and made certain land grants by washing the feet of Banukirti Siddhanta Deva of Bandalike (A small village today in Shikaripur Taluq, Shimoga). These Basadis at Setu were under the control of the Bandalike Tirtha.²⁰ Unfortunately none of these Basadis exist today. Especially the one's at Setu are totally untraceable, as the whole area is submerged under the backwaters of the Sharavati reservoir.

Now the question arises as to why Basadis were constructed in the early Medieval Karnataka? "The practical idea of gaining popularity among the people and removing the Brahmanical faith, the Jainas made frequent provisions for the adoration of Icon worship. In order to compete with Brahmanas, it was felt necessary to get rid Jainism of the dry asceticism. The economic considerations of the Jaina teachers also prompted them to propagate this practice. Through their advocacy of image worship they acquired new means of livelihood in Jaina monasteries and temples, which were invariably endowed with rich gifts of land, village and custom duties in the early medieval period."²¹

The epithet such as '*Padmavati Vara Labda Prasada*', '*Jina-Padambhuja Pankaja-bhramara*'²² and '*Jina-dharma-prakara*',²³ '*Jina Charana Saroja Bringa*'²⁴ '*Jina Pada Padmaradhaka*'²⁵ etc., attributed to the rulers of this dynasty clearly indicate that Jainism was not only patronized but also the rulers of this dynasty were the high devotees of Jainism.

The worship of Jina images became popular not only with royal families but also with nobles, generals, merchants and the people of the different professions in Karnataka. But it is to be borne in mind here that this practice of Jina worship was spread and strengthened in Karnataka through royal efforts. It's gradual progress among the masses may be traced from the higher strata to the lower level of the Karnataka society.²⁶ That was how Jainism became a strong as well as a popular religion in the medieval Karnataka.

Worship and Other Activities in the Basadis

Basically the rainy season must have prompted the always, moving Jaina ascetics to get confined to a particular place for a few months. The concept of '*Chaturmasya*,'²⁷ in the Jaina tradition speaks of the stay of Jaina ascetics in one particular places i.e., Basadi, for four months from the mid of June to the mid of October, which is generally the rainy season. During this time they use to spend their whole time in reading, writing, meditation etc, but gradually this way of life of the Jaina ascetics found a change and they started spending most of the time in the Basadis. These Basadis were constructed out of reverence to the Jinas and also it was believed that the construction of the Basadis would enhance the wealth of the King and bring welfare to the people. The worship of the Jina in the form of Icons, started by the first century of the Christian era. Apart from providing accommodation for the ascetics in the

basadis the worship of Jinas became a regular feature. The common people believed that by worshipping the divine Jinas they would be able to get '*punya*', get rid of *Karma*, and get more wealth in the worldly life. But actually there is no scope for such a, worship in Jainism because the basic contention has been that every Individual must make honest efforts on his own for his own liberation. The Vedic (Hindu) Puja traditions must have influenced the Jainas to worship the Jinas as the embodiment of divinity.

Once the process of worship began it included the observance of several rituals, in the Basadi. The Karnataka Jaina literature and epigraphs indicate that the Jaina objects of adoration resemble mainly the Brahmanical Objects of worship. Like the Hindus, the Jainas also show their reverence not only to the Jinas alone but also to their associated deities, sacred things, and symbols.²⁸ So far as the puja system in the Basadis during the Santara period is concerned there is no direct source available to derive more information. But we have to make an attempt to understand the existed form of worship in the Basadis on the basis of indirect references that we come across in the Santara inscriptions.

The inscriptions and the existing Jaina monuments speak clearly that the Parsvanatha cult of Jainism mainly existed in the Humcha region. With the worship of the Jina even the worship of Padmavati the Yakshi of Parsvanatha was practiced. The inscription of 1064 A.D.,²⁹ found at Humcha gives us very important information regarding the devotion and dedication of Pattanaswami Nokkayya Setti to Jainism. The details furnished in this inscription, gives us an idea about the type of worship that was practiced in the Basadis at Humch. The '*Pasnchakshara mantra*' or salutation to '*Panchaparamesti*' was a regular feature. The *Panchaparamestis* are the Five Great Jaina Teachers who are the source of authority are called *Panchaparamestis*; These are the *Arhanta* (the

Omniscient), that is one of the Jinas endowed with super human qualities, the 'Siddha' (the perfect), the one who is realized within himself the luminous presence of infinite soul, the 'Upadhyaya' (the teacher), or the preceptor who had mastered the sacred lore, the 'Acharya' (The wise) or the teacher who regulates the social order according to the principles of Jainism and the 'Sadhu' (the Saint) or the ordinary monk bent on salvation and engaged in rigorous austerities in the face of insuperable obstacles. They are thus a group of five graded purified souls, while the former two have freed themselves from the cycle of births and deaths and the remaining three are on the way of attaining salvation.³⁰

This order in a way reminds us the concept of Buddha and Bodhisattva in the Buddhist tradition. Even today the '*Panchamantra*' is recited in the Basadi, at Humcha by the devotees at the time of worship and the *Panchamantra* is: '*Om Namō arahantanam* (Obeisance to the *Arhantas* (the prophets), *namō siddhanam* (obeisance to the Perfect) *namō ayiryanam* (obeisance to the *Acaryas* (the learned guides), *namō uvajhayanam* (obeisance to the *Upadhyaya* (the teacher), *namō loye sarva sahunam* (obeisance to one and all the *Sadhus* (the saints))'.³¹ The prayer is also called *Panchnamskara*, *Panchapada*. *Panchksarapada* or merely as *namaskaramantra* and *bhavanamaskara*.³² This *Panchamantra* was to be recited for 108 times. This mantra is like the Gayatri Mantra being recited by Brahmins at the time of performing, *Sandhya Vandana for 108 times*. At the time of performing Puja in the basadis the Jinas use to play the five instruments, which are traditionally known as the '*Pancha Maha Vadyas*'. The sounds of these instruments, was considered sacred at the time of offering *puja*. The act of worship of Jina formed two forms. They are 1) the *Bhava Puja* (offering puja with in the mind

out of pure feelings) & 2) *Dravya Puja* (worship associated with material things).³³

The emancipated souls performed first type of *puja* (*Bhava Puja*), and the common people offered the second type of *puja*. The *Dravya Puja* was basically for self- satisfaction and mental happiness of an individual devotee. The *Dravya Puja* was divided into four types. They were-

- a) *Sadarana puja* or daily worship of the Jinas.³⁴ The devotees daily offer sandal, unbroken rice, incense, fruit, flower, sweets to the Jinas in the Jaina temple. The erection and installation of the images and donations of villages, lands, and field fall under this category.
- b) The second form of worship is known as *Chaturmukha Puja* ³⁵ in which the devotees worship the four faces of the Jina.
- c) The third form is known as the *Chakravarti Puja*, in which the royal devotees make lavish charities according to the desires of almsmen after the performance of Jina worship.³⁶
- d) Lastly comes the *astahnika –Puja* as the eight fold worship, which lasts for eight days.³⁷

The process of worship was a long one. The **Yasastilaka** throws light on the different stages of Jaina worship. The first stage is formed by the *prastana* (prelude), which means the summoning of the Jina, and making preparation for his worship. It is followed by the '*Purakarma*' (which is the purification of the place of worship and the establishments of water vessels over it on the occasion of ablution ceremony. The third stage is the formal placing of Jina idol on the altar and is called '*sthapana*'.³⁸ Puja or the worship

proper comprise the actual ablution ceremony, waving the lamp (*arati*), offerings of eight articles, i.e., pure water, sandal flower, unbroken rice (*akshate*), incense, lamp, fruits (*naivedya*) and betel leaves (*tambula*) and recitation of Jaina hymns before the Idol. Pattanaswami Nokkayya Setti is stated to have uttered the *Panchakshara mantra* while performing Puja to remove poverty, greed, ego and fear within no time.³⁹

The Royal Family: Worship & Charity

The Santara Kings and queens were the staunch devotees of Jinas and jealous patrons of Jainism. These inscriptions speak very high of their deep devotion and highly appreciable charitable activities. The most noteworthy feature is the unique role played by the Santara queens in remaining relevant to the society through their meritorious deeds.

Chagaladevi the wife of Vira Santara Deva built a *makara torana* (arched crocodile gateway) in front of Nokkiyabbe (Yakshi Padmavati) Jinalaya. She also built the Chagesvara temple at Balligave. (Present day village by the same name at Shikaripura Taluq, Shimoga District, but this temple has not yet been identified and even it's not sure whether it's a Jaina temple or a Saiva Temple?). After this meritorious act she gave food, cloths and such other things to the needy and rendered '*Sodasa dana*' (16 types of Charity). (The sixteen type of Charity are: *Tula purusha*, *Hiranya Garbha*, *Brahmanda*, *Kalpavriksha*, *Go Sahasra*, *Swarna Kamadenu*, *Swarna Asva*, *Swarna Gaja*, *Swarna Ratha*, *Pancha Langala* (Five Plough), *Bhumi*, *Vishnu Chakra*, *Kalpa Lathe*, *Sapta Sagara*, *Rathnadenu*, *Maha Bhuta Ghataka*⁴⁰ based on the need and capacity of the people she made Dana of 'silk cloths, gold, silver and such other precious things.⁴¹

Chattaladevi, Nanni Santara, Oddamarasa, Bommadeva all of them belonging to the royal family gave liberal grants to Kamala Bhadra Muni, after the washing his holy feet for the repairs and renovations (*Khandasputita Jirnodhara*), and for daily Puja to be performed, and food to be served to the community of ascetics who were staying in the Basadis. ("knadasputita jirnodharakku, allida rushi samudhayakk ahara dhanakku, pujavidhanakku")⁴²

Another inscription found in the Pancha Kuta Basadi complex says that Chattaladevi and four of her foster sons (Sons of her deceased sister Mahadevi alias Kanchaladevi), made liberal grants for the food of the ascetics and the repairs and renovation of the Basadis. This charity was made in the presence of the virtuous public of the place.⁴³

Pattanaswami Nokkayya Setti (to whom an earlier reference is made) a great merchant at Humcha who had close connection with the royal family (Vira Santara, and later on his son Bhujabala Santara's period), derived spiritual pleasure by worshipping the Jina murthy with *Panchamrita abhishekha* (such as sandal paste, flowers, water, sugarcane juice, tender coconut, milk and mango fruit, incense, lamps etc.,). He is stated to have been very merciful towards the people. He made '*annadana*' (food charity), *abhyaa dana* (protection), *Baishaja* (medicine) and *Sastra dana* (charity of Books or writing materials) to the people. This act of merit is known as '*Chaturvida dana*'.⁴⁴

Vikrama Santara (II) or Odduga, made liberal grants to the Pancha Basadi at Humcha for the daily Puja, food for the community of ascetics, and repairs and renovation of the temple in the *Prabbhava Samvatsara* of Saka year 1009 corresponding to 1087 A.D.⁴⁵

Chattaladevi and Tribhuvanamalla Santara (her foster son), made liberal grants and exempted certain taxes to the Basadi at Anandur (present day village by the same name in Sagar taluq, Shimoga District), which was constructed in the memory of her deceased sister vira Mahadevi *alias* Kanchalkadevi, the mother of Tribhuvanamalla Santara, for the eight types of pujas (*Asta Vidarchane*), nine types of worship (*Nava karma Puje*) and charity of food.⁴⁶

Pampadevi, the elder sister of Vikrama Santara (Sri Vallabha) and the daughter of Tailapadeva, has been acknowledged as '**Nutana Attimabbe**', in the Santara history because of her valuable service to Jainism. She is credited to have constructed so many Basadis. Therefore the inscription goes to the extent of exaggerate the things "Because of her the whole earth became full of Jinalayas with paintings, bunches of new creations. Everyone (devotees) became a trumpet of Jinamantra and the whole sky is full of this sound. Listening to the valuable life stories of Jinas itself became ornaments for her ears. The four types of charities she does for the Jaina ascetics are her auspicious bangles. Her words of devotion for Jinapati themselves are the beautiful necklace for her. Does such a pious woman as Pampadevi aspire for worldly ornaments?" She renovated the famous **Urvitilakam** or Panch Basadi within a short span of one month and remained thanked by the whole world for her meritorious deed.⁴⁷ The inscription goes on to say that Bacaladevi the beautiful daughter of Pampadevi was highly devoted to the *Arhanta*, who was washing her face in the rays of light that were emitted from the feet of '*Arhanta*'.⁴⁸ Her mother Pampadevi's vow of religiosity was extraordinary. Early in the morning when the sun rises in the east eight types of worship, *Mahabhisheka* and four types of devotion (*Chaturvidha Bhakti*) are done in the

Jina temple. The same was performed in the afternoon and in the evening. (*Trisandhya samaya*).⁴⁹

Srivallabha Vikrama Santara, Pampadevi and Bacaladevi who were the *sravaka* disciples of Ajitasena Pandita Deva got constructed a '***Badagana Pattasale***' in the north of the ***Urvitilaka*** or Panchabasadi complex at Humcha.⁵⁰

The last reference of charity we have of the Santaras is from Setu (the later capital of Santaras, the city which got submerged in Sharavati backwater in Sagar taluq, Shimoga District). The inscription dated Saka 1081 corresponding to 1159 A.D. says that Queen Aliyadevi and her husband Honneyarasa made some important grants in Setupura to Bhanukirti Sidhanta Devaru from Bandanike (Present day Shikaripura taluq, Shimoga District) for the purpose of *Charupuja or Anna Naivedya* to be done in the Basadi, which was constructed in memory of their deceased some Jayakesideva.⁵¹

The Worship of Yakshi Padmavati

Jainism basically opposed idolatry and ritualism and emphasized on one's own efforts in attaining salvation. Therefore out of such great efforts certain individuals in Jainism became Jinas. But practically speaking the intellectual ability of all the people is not the same to attain greater spiritual height, and in the background of the same the common lot needs an emotional appeal in any religion. Jainism is not an exemption to the same. Such a situation prompted to accommodation of certain religious beliefs and practices, which were alien to Jainism and opposed to the basic concept of spirituality.

The Digambara sect of Jainism believed that it is only men who are entitled for salvation. Though women were accepted as '*Kantis*' or '*Ajjis*' (details will be furnished later). Spiritually they had to strive hard in this life to be born as men in the next life in order to attain salvation. The Digambara sect of Jainism was dominant in medieval Karnataka. The acceptance of a female deity Padmavati almost as Mother Goddess, is quite an interesting and as well a contradictory situation. The evolution of some Jaina Yakshis from the minor deities to a superior position formed the basis of Mother Cult in Karnataka among Jinas.⁵² The concept of Yaksha and Yakshi as spiritual attendants to Jinas is as old as Jainism. The most worshipped and popular Yakshis in the Medieval Jaina tradition of Karnataka are three. They are Jvalamalini is the Yakshi of Chandra Prabha (the 8th Tirthankara).⁵³ The Kushmandini or Amra or Ambika is the Yakshi of Neminatha (the 22nd Tirthankara).⁵⁴ In the same way Padmavati is the Yakshi of Parsvanatha the 23rd Tirthankara.⁵⁵ It is concentrated more on Yakshi Padmavathi here from the position of a Yakshi to that of a Goddess as the Parsvanatha cult was more popular in the Santaras of Humcha Kingdom. The worship of Padmavathi as Goddess at Humcha is very popular even today.

The name of Padmavati as a blessing deity is heard for the first time in the 2nd Century A.D., during the Gangas. Dadiga and Madhava the founders of the Ganga dynasty were blessed with a magic sword for breaking a pillar.⁵⁶ But there are great doubts regarding the origin of her cult at such an early age because this tradition appears in the epigraphs of the 11th and 12th Centuries.⁵⁷ For example, "Padmavathi Devi Labda Vara Prasadam Samyaktava Ratnakramappa Dadiga Madhava".⁵⁸

An inscription of 1077 A.D. of Nanni Santara period says that out of the grace of Padmavati Jinadatta was able to establish a kingdom at Pomburchcha (modern Humcha), as Padmavati lived in the *Lokki* tree she was also known as Lokkiyabbe. (*"Padmavati Devi mechhi Kanakapuravenisida Pomburchada Lokkiya maradalnelesi Lokkiyabbeyam beradeneya pesarm talidi Pomburchchamatange rajyasthanvendu polalam madidal"*)⁵⁹ Padmavati is associated with the Santaras right from the inception of the kingdom and therefore she became the Goddess of the royal family (*Santarara mane Devate*).

An inscription says that Vira Santara the ruler of Santalige-1000 was the master of Uttar Mathura (Mathura in present day Uttara Pradesh), the ruler of the city of Patti Pomburchcha (modern Humcha) belonged to *Ugra Vamsa* (to which family the 23rd Tirthankara Parsvanatha belonged too) and accomplished a lot with the blessings of Padmavati. "*Patti Pomburchcha Puraveshwaram Mahogra vamsa lalam padmavati labda vara prasadsadita Vira Santara Devam Santalige Sayeeramum maneka Chatrayindamaluttameere*".⁶⁰ Vira Santara constructed separate shrine for Nokkiyabbe/Padmavati Devi and his queen Chagaladevi got consecrated a *Makara Torana* (crocodile shaped arched gateway) in front of this shrine in the year 1062 A.D. This indicates that Padmavati was not only a revered Goddess but also got an independent existence as blessing mother Goddess.

Padmanabha Kavi of Mulki a Jaina poet of the 18th Century (1761 A.D.), wrote '*Jinadattaraya Charite*', which is other wise known as '*Sri Padmavati Mahatme*'. Even today Goddess Padmavati is also as popular at Humcha that she attracts thousands of devotees and pilgrims from all over India. The names like Padma, Padmavati, Padmaja, Padmalatha, Padmayya,

Padmanabha, Padmaprasada etc., are very common among women and men in the Humcha region.

A Table showing the different Jaina Temples constructed by Santaras of Humcha based on inscriptions

Sl. No.	Ruler	Date	Place	Sources
1	Tolapurusha Vikramaditya Santara	898 A.D.	Bahubali Basadi at Humcha or Guddada Basadi	Nr.60, E.C., VIII, B.L.Rice (ed.)
2	Paliyakka (The concubine of Tolapurusha Vikramaditya Santara)	898 A.D.	1. Kallu Basadi (Stone Basadi) 2. Basadi	Nr.45, E.C., VIII, B.L.Rice (ed.)
3	Vira Santara	1062 A.D.	Nokkiyabbe/ Padmavati Temple, Humcha	Nr.47, E.C., VIII, B.L.Rice (ed.)
4	Bhujabala Santara	1066 A.D.	Bhujabala Santara, Jinalaya Humcha	Nr.59, E.C., VIII, B.L.Rice (ed.)
5	Tailadeva Bhujabala Santara	1077 A.D.	Tirthada Basadi Humcha, built by Pattanaswami Nakkaya Setti	Nr.57, E.C., VIII, B.L.Rice (ed.)
6	Chattaladevi (the sister of Mahadevi)	1077 A.D.	Panchakuta Basadi, Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
7	Tribhuvanamalla Santara	1103 A.D.	Danasale (Tirthahalli) Anandur (Sagar)	Ti.192, E.C., VIII, B.L.Rice (ed.)
8	Santara Aliyadevi	1159 A.D.	a) Basadi – Andhasura (Sagar) b) Basadi – Setupura (Sagar)	Sa.159, E.C., VIII, B.L.Rice (ed.)

The Acharya of the Santara Period

Earlier it is already mentioned that the Jainas first adore the Five exalted Beings (*Pancha Parameshthis*). They are **Arhat**, **Siddha**, **Acharya**, **Upadhyaya** and **Sadhu**. The first two are the liberated souls from the cycles

of births and death. And the remaining three on the way of attaining salvation.⁶¹ Acarya are the teacher comes in the second category and he used to regulate the social order according to the principles of Jainism. They were pious and had mastery over *Jaina Dharma, Sastra, Agama* and *Siddhanta*. It was their duty to teach people and make them understand the knowledge of Jainism. The Jaina teachers were intellectual custodians, they were respected by the rulers and people alike. They cultivated the regional language Kannada.

We come across several Jaina Acaryas during the Santara Period for whom the Santaras Kings had great regards and respects. An earnest attempt is made here to give some glimpses of a few Acaryas who have been highly spoken of in the Santara inscriptions.

Ajitasena Deva Pandita

He was the Raja guru of Odduga or Vikrama Santara Deva.⁶² Another inscription of Vira Santara's period dated 1077 A.D., speaks of the intellectual abilities of Ajitasena Pandita. Deva Pandita are depicted in a very appealing manner, "though he is Brahma he has only one face but not four, he is intelligent as Ganapati but has no trunked face he is the embodiment of Saraswati but not a woman, he is endowed with all arts but not the moon, and he has burnt lust (Kama), but not the Lord Isvara. So strange is the story of Ajitasena Pandita".⁶³

Yet another inscription dated 1077 A.D., says, that he was a strong wind to wither the clouds of Sankyagama, had the capacity to drink the ocean of Boudhagama, and he was the moon enhancing the ocean of Jainagama.⁶⁴

Vadiraja alias Kanakasena Bhattaraka

He is another famous Acarya in the Santara Guru Parampara. Actually there have been two Acaryas by the same name Vadiraja. But the one being referred to here is senior who lived in the Santara kingdom, and he was the senior to another Acarya by the same name, who lived in the court of Jagadekamalla Jayasimha Deva (the Chalukyan ruler) as *rajaguru* and earned renown as 'Oja' (*guru*).⁶⁵ Vadiraja the Acarya of the Santaras was also the guru of Racamalla the Ganga ruler.⁶⁶ Hampana mentions the age of Ganga Rachamalla Santara Vadiraja between 950-975 A.D., and the age of Jagadekamalla Vadi Vadiraja from about 1000-1040. A.D.⁶⁷ Anyway in order to avoid confusion between these two Acharyas by the same name the Santara inscription refers to the Senior Vadiraja as Kanakasena Vadiraja and he was the disciple of Vimala Chandra Bhattaraka.⁶⁸ The greatness of Vadiraja Kanakasena Bhattaraka is mentioned in a very fascinating manner "In the sky the moon doesn't shine in the presence of the Sun. In the same way on this earth the poultry arguers or so called *Vadis* don't shine in the presence of the Vadirajabhattacharya who is equable to Kalpa."⁶⁹ Dayapala Deva who wrote *Rupassiddhi* as *prakriye* to '*Sabdhanusasana*' and also another person Pushpasena Siddhanta Deva were the famous disciples of Kanakasena Bhattaraka.⁷⁰ In the inscription No. Nr.39 of Humcha region says '*Deva Rajathe Vadirajah*'.⁷¹

Siddhanta Ratnakara Divakara Nandi Siddhanta Deva

Divakaranandi was the prime disciple of Charucharita Chandrakirti Bhattaraka.⁷² Pattnaswami Nokkayya Setti, who was famous for his charitable activities (already referred to earlier) and his son Mallinatha or Malla were the

disciples of Acharya Divakaranandi.⁷³ ("*sakala chandra Devara Gudda Mallinatha Bareda*"). Several inscriptions reveal that Divakara Nandi had very high political influence in the Chalukya, Ganga and Santalige-1000 Kingdoms.⁷⁴ Trilokyamalla Vira Santara Biruga) and his four children were the *Parama Sisya*s of Divakaranandi.⁷⁵

His greatest contribution in the field of literature is that he has written *Vritti* or Commentary in Kannada for Sanskrit work '*Tattvartha Sutra*' written by Umaswami muni. "*jadarum balakarum bhuda prakramum ttatavartamam kaltakam kede samyakta maneydi sapta parama sthanapthiyam nishchayam padayalmadi daroppe ----- tattvartha sutrake kanndadim vrittiyamnellagamgalidam Siddhanta Rathnakrara*". (In order to help blockheads, young ones and rich people understand '*Tattvartha Sutra*', Divakaranandi out of concern and generosity translated the same into Kannada). He has named his translated work as '*Tatvartha Sutranguhata Karnata laghu Vritti*'.⁷⁶ On the basis of inscription and literature Hampant fixes his time between 1020- 1080 A.D.)⁷⁷

Acharya Divakaranandi became *muktatma* by observing *sallekhana* on the Kundadri Hill top (which is a famous Jaina center with a Parsvanatha Basadi, which is in the present day Tirthahalli Taluq near Agumbe of Shimoga district).⁷⁸

Mauni Siddhanta Bhattaraka

This spiritual leader was the contemporary of Talapurusha Vikrama Santara (898 A.D.). He originally belonged to *Adi Tirtha Kellengere* (Basti Halli, Belur Taluq, Hassan District).⁷⁹ After he came down to Pomburchcha due to serene atmosphere and scenic beauty settled down on the top of the nearby

hill. He prompted Vikrama Santara (I), to build a stone basadi at the top of the hill. An image of Gommatesvara was installed over there by 898 A.D. This is locally known as Gauddada Basadi. But unfortunately the temple found is in it's ruined state today. King Vikrama Santara and his concubine Paliyakka gave a lot of donations for the Basadi.⁸⁰

Odeyadevaru or Sri Vijaya Deva

He was the disciple of Kanakasena Vadiraja Acharya.⁸¹ Much appreciation and reputation has been showered upon him. Nanni Santara and Chattaladevi were his disciples, Gudda equivalent to *Sravaka Sisya*s.⁸² At the behest of Odeyadeva Chattaladevi and four of her foster sons got constructed '*Urvitilaka*' or Panchabasadi thinking that it would ensure their welfare.⁸³ Hampana opines that Odeyadeva Vadibasimha the author of '*Ksatrachudamani*' and '*Gadya Chintamani*' and Vadiraja Acharya being referred to now are one and the same.⁸⁴

Kamala Bhadra Muni

He was the disciple of Vijaya Bhattaraka the Guru of Nanni Santara.⁸⁵ He lived in 1077 A.D. and it was this year that *pratisthapana* of Panchakuta basadi was done. On this occasion Chattaladevi, Oddamarasa (Vikrama Santara), Nanni Santara, Bommadeva washed the holy feet of Kamalabhadramuni and made several liberal donations for the Basadi.⁸⁶

Kumara Sena Deva

He was the contemporary of 'Sabdachaturmukha Tarkika Chakravarti Vadibasimha' or Ajitasena Deva and he was acknowledged as a great dignitary.⁸⁷

Vijaya Bhattaraka or Hemasena Muni

He was the guru of Rakkasa Ganga Permadi Chattaledgevi (adopted daughter of Rakkasa Ganga Permadi) and Biruga (Vikrama Santara). He was the most revered spiritual guide in the kingdom. Vijayas Bhattaraka belonged to the *arangula anvaya of Nandi Gana of the Dravila Sangha*. Sreyamsa pandita⁸⁸ and Gunasena Muni and Dayapala Muni and Pushpasena Siddhantadeva were the most famous among the disciples of Vijaya Bhattaraka.

Vasupujya Siddhanta Deva

He was the Guru of Srivallabha Deva and Pampadevi.⁸⁹ After constructing the Badagana Pattasale (northern Pattasale) at Panchakuta basadi Srivallabha and Pampadevi in the Saka year 1069 (1147 A.D.) respectfully washed the holy feet of Vasupujya Siddhanta Devaru and gave in charity the *Odila Bayalu Muta Gadde*. (An irrigated land) for the maintenance of the same.⁹⁰

Banukirti Siddhanta Deva

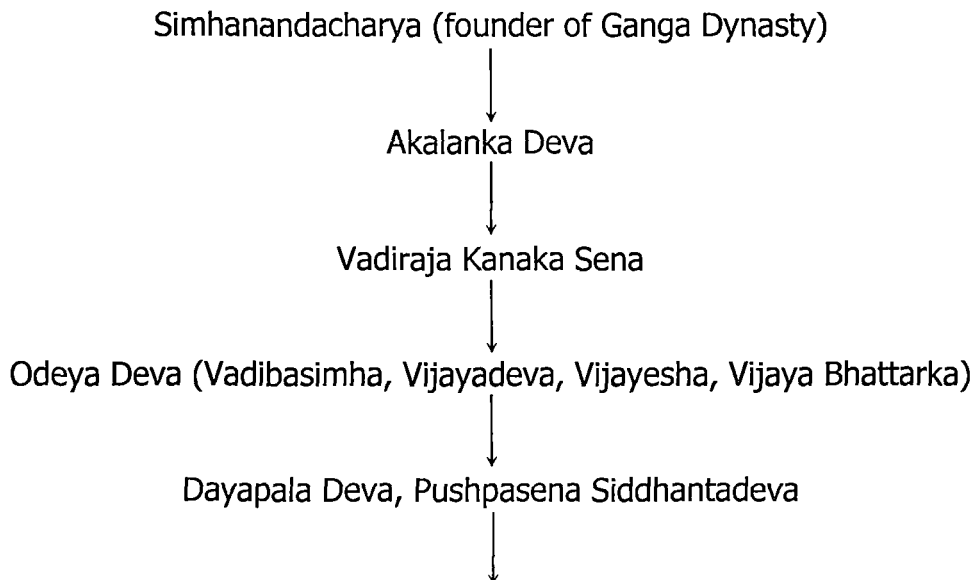
The Santaras shifted their capital from Pomburchcha (Humcha) to Setu in the presentday of Sagar taluq of Shimoga. But Jainism continued to be their religion. In Saka 1081, corresponding to 1159 A.D.; Aliyadevi and her husband Honneyarasa after washing the holy feet of Banukirti Siddhanta Deva made a few liberal donations for the puja purposes of the Basadi in Setupura. It is important to note that Banukirti Siddhanta Devaru belonged to the *Mula Sangha, Kanuru Gana, Trintrini Gaccha* of Bandalike (a city in present day Shikaripura Taluq).⁹¹

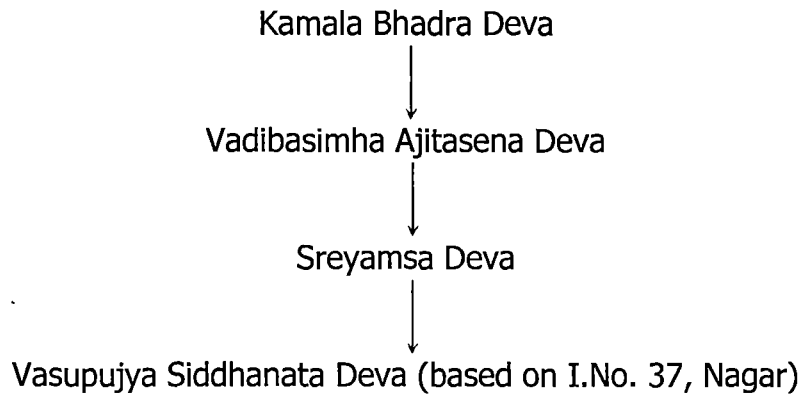
A list of Jaina Acharyas

(Based on I.No. 35, Nagar, dated 1077 A.D. Epigraphia Carnatica (old))

1	Simhanandyacharya	Sumati Bhattaraka	Akalankadeva
2	Vajrnadyacharya	Priyapadaswami	Sripala Bhattaraka
3	Abhinandanacharya	Kavi Paramesti	Trividyadeva
4	Anantaviryabhataraka	Kumarasenadeva	Maunideva
5	Vimalachandra Bhattaraka	Vadiraja Kanakasena Bhattaraka	
6	Dayapaladeva (I)	Pushspasena	Siddantadeva (I)
7	Jagadekamalla Vadiraja	Srivijaya Bhattaraka	(Odeyadeva)
8	Gunasenadeva	Immadi Dayapaldeva	Kamalabhadradeva
9	Ajitasena Panditadeva	Sreyamsapandita	

**Jaina Acharya as cited in dated 1077 A.D. I.No. 36, Nagar
(Ep. Car. VIII, (old))**





The Organization of Sangha, Gana, Gaccha and Anvaya

All these came into existence perhaps in 5th Century A.D. Among them the most important is Sangha and its branches are *Ganas*, the branches of *Ganas* are *Gacchas* and the branch of *Ganas* are *anvaya*.⁹² The Digambara Sect of Jainas, have firmly believed that *Mulasangha* was the true one among all the Sanghas. The team of ascetics under the leadership of one Acharya was known as *Gana*.⁹³ The concept of a *Gaccha* is a recent phenomenon. On several occasions the relationship between the *Gana* and *Gaccha* is not properly established.⁹⁴ *Gaccha* perhaps was '*Ekacharya Parivara*'. Perhaps in the structure *Gana* and *Gaccha* were the same. But a *Gana* was the bigger one and *Gaccha* was the smaller one within *Gana*.⁹⁵ The combination of *Anvaya* or *Kula* was *Gana*.

Among them some have the names of individuals and others have the names of places. The persons of a particular *Sangha* when migrated to a different place established a branch of the same (*Gana*), but identified themselves with *Mula Sangha*. The person of such branches when migrated to another place established a sub branch, while revealing their identity they revealed the names of the *Sanghas* and *Gana*. The person of such sub

branches, when migrated to a different place established one more sub branch (*anvaya*) and in each *anvaya* there were several families called *Balis*. *Bali* is like *gotra* a system, which exists among Brahmins. *Bali* can be said to be blood relationship. Even today the *Bali* system exists among the Jainas and the Namadhari Vokkaligas of Malnad region who, claim to the descendants of Jainas of the region. *Tolara Bali*, *Gangara Bali* etc., are some of the *Balis* existing among the *Namadhari Okkaligas* of malnad region.⁹⁶ And perhaps it was common with them to mention the *Sangha*, *Gana* and *Gaccha*. Anyway this is only a speculation and it is not clear as to what these connotations really mean. So it is attempted to give a few references to the above organizations in the light of the present research. For example, Banukirti Siddhanta Devaru belonged to the *Mulasangha*, *Kanurgana*, and *Trintini Gaccha* of Bandalike.⁹⁷ I.No.60 of Nagar, dated 898 A.D., speaks of Moni Siddhanta Bhattaraka who belonged to *Kundakundanvaya*.⁹⁸ Another inscription speaks of Vijaya Bhattaraka and list of his disciples who belonged to *Dravila Sangha*, *Nandi Gana Arungalanvaya*.⁹⁹ One more inscription speaks of *Mula Sangha*, *Desi Gana*.¹⁰⁰ Yet another inscription gives information that Lakshmi Sena Bhattaraka Deva's disciple Sri Bhattaraka, who belonged to Sri *Mulasangha*, *Pustaka Gaccha*, embraced *Samadhi Vidhi*.¹⁰¹ Another *Nishadi* stone of Nagar Taluq speaks of *Mula Sangha*, *Desi Gana*, and *Kundanvaya*,¹⁰² etc.

Kantis or Jaina Nuns

The emancipation in life (*mukti*) is a great spiritual value in any religion. Whether the concept of emancipation is equally applicable to both the sexes or not is a relevant question but answer may be relative. Jainism was the first religion to accept women in the monastic order than Buddhism. The male

ascetics in Jainism are called '*Savanaru*' or '*Nigrantharu*' and the female ascetics in the context of Karnataka are called '*Kanti*', '*Ajji*'. (*Ajji* the Kannada word is the corrupt form of '*arya*', which means venerated. The *Adipurana* says that under the leadership of Brahmi and Sundari the daughters of Adinatha, there were three lakh Jaina Sanyasinis (female Ascetics).¹⁰³

Though it is generally said that *Kanti* and *Ajji* one and the same, P.B.Desai, gives a different version. "The *Ajji*'s and *Kantis*, seems to denote two different categories of Nuns. The *Ajjis* who are more numerous, represent probably that ordinary class of women who had renounced the World, and taken to the life of asceticism. The *Kanti*'s appear to have been a special class of nuns who owned a higher status in the monastic organization with which they were intimately associated by the rigid rules of the Order".¹⁰⁴ But there are no epigraphical references to substantiate the same.

The Digambara Sect of Jainism believed that there is no emancipation for Women in this life. Therefore they must earn merit (*punya*) or get their '*karma*' totally redressed so that they would be born as man in next life and then to be qualified for '*Moksha*' or emancipation. As woman on becoming *Kanthi*, had to shave off her head and this was known as '*lomavimochana*'. This act was the symbolic representation of getting rid of '*Karma*', which is with the individual soul right from the beginning. Anyway nudity was not prescribed for Jaina Nuns. It seems even the *Kantis* had some disciples or attendants. Initially they were living in cave like places but later on started living in Basadis. With the advent of Bhadrabahu to Karnataka, even the *Kantis* might have come.¹⁰⁵ The *Guruwadi* or *Kantis* as mentioned in the inscription of Sravana Belgola are the first Jaina Nuns in Karnataka.¹⁰⁶

Out of zeal or discussion in life if a woman embraced asceticism, she use to continue with the same name. But there are exceptions also. During the Santara period Samiyabbe the mother of Paliyakka (Concubine of Tolapurusha Vikramsa Santara (I),) a cook ultimately became a *Kanti*. Paliyakka her daughter constructed a Basadi and a temple to commemorate her mother acceptance of asceticism. Samiyabbe at last observed *Sallekhana*. Following the same her daughter Paliyakka by removing her hair also became a '*Kanti*', who got her name changed to *Prabhavati Kanti*. She was a very great lady who in the presence of Mauni Bhattaraka at last embraced samadhi Marana. Before her death she had made donations for a stone (*kallu*) Basadi, and newly constructed Basadi.¹⁰⁷ There is no further reference available regarding *Kantis* in the present study.

Samadhi Marana or Sallekhana and Nishadi

Voluntary termination of life by prescribed procedures constitute a unique feature of Jaina Philosophical, spiritual and ritual tradition known variously as Sallekhana, Samdhimarana and aradhanavidhi. Its object is to liberate the soul. The procedure itself is of the nature of inviting death in order to put Death to Death.¹⁰⁸ Hundreds of commemorative records found particularly in Jaina centres of Karnataka like Sravanabelgola, Koppal, Humcha, Maulugunda, etc., testify that the Jainas-saints, nuns, laymen and laywomen alike willingly accepted and practiced this vow in abundant numbers through the centuries.

This is a special way of embracing death in Jainism. Getting killed oneself by being on fast devoting to some benal deity, dyeing to consumption of poison, getting drowned in water resulting in death and stabbing oneself to

death to death have been considered '*Bala Marana*', which means death due to immaturity and lack of knowledge. But *Sallekhana* has been treated as '*Pandita Marana*'.¹⁰⁹

Inviting Death consciously and knowledgeably is *Panditamarana*. Anyway there are different words for *Sallekhana* like '*Samadhi*', '*Aradhana*', '*Panchapada*' and '*Pauggamana*'.¹¹⁰ The process of observing *Sallekhana* has been a long and complex one. The one who opts to observe *Sallekhana* (the religious death) is expected to give up food and water. He or she should give up the feeling of hate or love and think over ones own *Karma* and repent for the same. By chanting '*Pancha Parameshthi*' one must pray for better state and embrace death. According to the Jaina tradition what remains in the mind of dying person, observing *Sallekhana* will determine his or her future birth. *Sallekhana* could be, observed by both men and women. But there were two types of people opting for *Sallekhana*. Those who consider this life transitory like the rainbow, lightening and the mist choose *Sallekhana* out of '*Vairagya*' (renunciation).¹¹¹ And this can be called *Panditamarana*. The ones who opted for *Sallekhana* due to famine, old age, and incurable diseases constituted the second category.¹¹² The ascetics, Nuns and also *Sravakas* (People involved in Worldly life) were equally entitled for *Sallekhana*.

Meaning and Significance of Rituals

Aradhana with the emphasis on knowledge of texts;

Pancapada with the emphasis on the prayer of five phases;

Sanyasana with the emphasis on renunciation and abstinence;

Sallekhana with the emphasis on fasting;

Samadhi with the emphasis on meditation

Pandita with the emphasis on Right knowledge and

Pauggamana with the emphasis on the process of mortification.¹¹³

Nishadi

Although the Nishadhi has not been satisfactorily explained in the inscriptions of Karnataka and in Kannada literature, it has been consistently employed to denote a memorial of an ardent Jaina saint or adherent who breathed last in the prescribed ritual procedure. The term *Nishadi* is generally used to indicate the Memorial erected in honour of those who embraced death due to *Sallekhana*.¹¹⁴ "Nishadi is spelt in 17 different ways but with little variation in its meaning."¹¹⁵ As *Veeragallu*, were established in the name of Heroes and *Sati stones* in the name of *Mahasatis*, in the same way some memorials were established to commemorate the death of those who embraced *Sallekhana*. Therefore such a memorial may be a house of rest, a tomb, a monument.¹¹⁶ The inscription engraved giving information to the future generations about the person who embraced death sitting by the side of his Acharya is called '*Nishadi*'.¹¹⁷ Therefore A.N.Upadhyaya opines, "It's the inscription and not the monument that can be called an epitaph."¹¹⁸ Thus nishadika, meaning a seat, a sitting place of rest when one rests to *Sallekhana* or *Samadhi* Marana. The Nishadi Memorial spots where pious monks and nuns, householders and housewives took their seat while submitting themselves to voluntary death or where they got their final rest.¹¹⁹ Thus Nishadi is obviously a postmortem memorial possibly marking the spot where the pious individual breathed his last according to religious rites or where his body was burnt or where his bone relics were buried.¹²⁰

A nishadi is a memorial either in the form of an independent tablet or a portion of a shrine, or a pillar or a doorway or a *mandapa*.¹²¹ But in Humcha we have Nishadis only in the form of independent tablet. And thus in the long history of the Santaras of Humcha period there are several references of *Sallekhana* and *Nishadis*.

The Nishadi of the Santara period is done in the form of stone tablet category. It consists of well dressed stone slab with a semi circular or angular top. They are usually done in single tiered, two tiered relief depiction. In the single tiered portrayal, a Jaina Tirthankara is shown in the centre, seated under ***Chatratrya flanked*** on one side by a nude ascetic with a ***Thavanekol stand*** before him and another side by the aspirant who may be a male or female facing the Jina figure. The moon and sun are depicted.

In the two-tier depiction the upper panel confirms to the above depiction. In the lower panel the aspirant or aspirants are receiving instruction from the Acaryas (saints), facing each other. A book placed on Tavanekol separates them. These two variety of nishadi stone are seen in Humcha region.

Now with this background an attempt is made to highlight the important nishadis that we come across in Humcha region which were erected either in memory of the Jaina monks, or for the common people.

The Nishadis of Jaina Monks

Based on a Nishadi Stone found on the Kundadri Hill (Tirthahalli Taluq, Shimoga District), Hampana furnishes the information that by about 1080 A.D. Divakara Nandi, a great yogi, performed Sallekhana.¹²²

Another ascetic Lakshmi Sena Bhattaraka Devaru the disciple of Sri Bhattaraka (the famous ascetic in the *Pustaka Gaccha* of *Sri Mula Sangha* embraced death by *Sallekhana*. The same inscription also says that another ascetic namely Parsvasena Bhattaraka also attained *Mukti* through *Samadhi*.¹²³

Immadi Pushpasena Deva the *Rajaguru* and also *Mahamandalacharya* and another ascetic namely Akalankadeva Muni attained salvation through Sanyasana (*Sallekhana*) in 1216 A.D.¹²⁴ There is an interesting reference to Immadi Pushpasena in this inscription. While observing *Sallekhana* when he was still conscious he handed over the charges of Pancha Basadi to Gunasena Siddhanta Muni, the senior Ascetic and then became *Still* and with a smile embraced death leading to salvation. The people who had gathered there on that occasion highly praised the renunciation, concentration and uncommon meditation of Immadi Pushpasena muni. Both of them (Pushpasena Siddhanta Muni and Akalanka Muni) were the disciples of Vadirajamuni of Nandhi Gana).

A broken Santara Inscription¹²⁵ mentions that Abhaya (*chandra*) the disciple of Kirti Deva Munichandra Maladhari Deva, reached the heaven through *Samadhi*. The Guru Kirti Deva Munichandra Maladhari is said to have belonged to ***Mula Sangha, Desigana and Kundakundanvaya***.

The *Sallekhana* performed by the Common People

The Nishadi stones found in the Complex of present day Humcha Matha and at Harakere, Sagar Taluq of Shimoga District give us some information about some of the Worldly people. The details of the same are as follows:

The Lay Men who performed *Sallekhana*:

1. In about 1082 A.D., Santayya Pattanaswami the disciple of Divakaranandi

after giving *Chaturvidha dana*, and by chanting the *Panchaparamesti* embraced death by *Aradhana Vidhi*.¹²⁶

2. In 1247-48 A.D. Somayya's son -----Veggade took the *diksha* of the *Sallekhana* at Humcha in the presence of several people and attained salvation.¹²⁷
3. In about 1250 A.D., Mahamandalesvara Brahma Bhupala's minister Brahmayyasena Bhova's beloved son was Parsvasena Bhova Nayaka and his son (name not mentioned), who was a great enhancer of Jainism got *Suraloka* through *Samadi Marana*.¹²⁸
4. Machagavunda of Pomburchcha, who was famous as "*Santali Disha Bhushana Brahmajna Pada Sripada Padamaradhaka*" realizing the futility of life, summoned the entire community and embraced Sanyasa. He attained *Suraloka* through *Samadhi Vidhi* in 1265 A.D. Kadiyabbe the sister of Bappajiya installed a *nishadi* stone.¹²⁹
5. Yadagovda a disciple (Gudda) of Siddhanta Deva achieved *Suraloka* through *Samadhi Vidhi* in about 1289 A.D.¹³⁰
6. An inscription of 1295 A.D., says that Bamma Gauda the disciple of Siddhanta Yogindra embraced *Samadhi marana* and became a *Mahapurusha*.¹³¹

The Lay women who Performed the Sallekhana:

1. Pious woman Mallavve, the daughter of Pekkamsetti and the Guddi (disciple) of Kumara Pandita after making liberal donations attained *Suraloka prapti*.¹³²

2. Silavati (Pious Woman), Kamavve the daughter of Pekkama Setti and the disciple of Pandita Deva (Guddi) attained *Mukti* in the 1243 A.D.¹³³
3. Another Sravaki namely Soyidevi a pious woman and the Guddi (disciple) of Balachandradeva of *Mulasangha, Desigana*, conquered the *Suraloka* through *Sallekhana* in 1255 A.D.¹³⁴

Thus the study of the above mentioned nishadi stones along with its inscriptional content afford scope for certain observations. First of all as mentioned earlier the tiered relief composition on nishadis follows a synoptic narrative scheme of the votary's ascent to the higher plane from the lower. The lower panel in each case refers to the process of initiation into and the practice of the vow. The guidance of Saint teacher was inevitable for the aspirant to enter into the vow of *Sallekhana*. Thus his place in narrative scheme is defined. He often has one hand in the gesture of exposition, holding the *aradhana* text in the other. The exaggerated size of the *thavanekol* is noteworthy for it implies emphasis. It is the very embodiment of the firmness of *Jinasasana* (*bhadramastu Jinasasanaya*). The Jina in whose presence the votary is shown in the upper panel symbolizes the *Samavasarana* mood. The *Samavasarana* is the place where Jina delivers his silent sermon on *Jinasasana* in the Assembly Hall created by Gods.¹³⁵ (Padigar Srinivas, Art Aspects of Nisidhi Memorials, Jinamanjari, p.64) Hence the artist through this delineation seems to imply that the votary is enjoying the bliss of the sermon of the Jina in *Samavasarana* in the heavenly abode. Further the recurrence of statements like *Suralokaprapta*, *Mukti gaida*, etc., in nishadi records of Humcha speaks about this interpretation. Thus the top most panel in *nishidis* may imply that he or she is ascending to the heaven to reach the *Samavasarana* plane having successfully completed the *Sallekhana rite*.

The **sun** and the **moon** apparently symbolize the state achieved by the votary which is one of eternity.

The Jaina ***Sasana Sloka***, which generally appears in many inscriptions of the Santara period, clearly indicates the affiliation of the Santara Royal family with Jainism. Ten inscriptions of the Santara period begin with the famous sloka of Akalankacharya's i.e., "***Srimat Parama Gambira Saydvadamoga lanchanam Jiya Trilokyanathsaya Sasanam Jina Sasanam***".¹³⁶ The meaning of this sloka is the essence of Jainism is ***Saydvada*** Philosophy (*siddhanta*) that is the great emblem of the Jaina religion and that is the true order (*sasana*) of Jainism.¹³⁷

Apart from this common invocation verse, there are also other prayful slokas, with which some inscriptions begin. In the beginning of inscription¹³⁸ it is mentioned "***Bhadramastu Jina Sasanaya***". But the full form of this Sloka is "***Bhadramastu Jinasanaya Sampadyartam prati vidhana hethave anyavadi madahasti mastaka spotanatham Ghatanipati(ri)yase***".¹³⁹

Inscription No.50 of Humcha (Nagar) EC VIII, BLR begins with the prayer '***Bhadram Bhuyajinendrasya sasanaya aghanashine***'. It's a Nishadi stone. Here again the full text of this sloka is "***Bhadram Bhuyat Jinenadranam Sasanayaaghnashine kuthirtha dvantha soghata prabhinna ghanabhanave***".¹⁴⁰

Yet another Santara inscription begins with a rare Sanskrit sloka.

"***Svasti samasta surasura mastaka makutamshu jowladhouta padam / Prastuta Jinendra Sasana Mastu chiram Bhadra makhila Bhavya Jananam***"//¹⁴¹

I.No.63, Nagar, dated 1062, "**Idu Samasta suravara Mani makutita ghatita—**". In the end of most of the endowment inscriptions we see the cursing words (**Shapasaya Vakya**), for those who act against the spirit of endowment, like "**svadattam Paradattam vayo harethi vasundhara, sasti varusha sahasrani vitayam jayate krimi**". The meaning of this cursing word is 'the land grant made by oneself or anybody else if it is snatched away and the one who has done so will be reborn as a worm in the excreta for 60,000 years. The above cursing words can be seen in the Humcha Inscriptions.¹⁴² Anyway there is also an exception for cursing words in the Santara Inscription. For Ex., Inscription No.13, 47 of Nagar, though it is an endowment inscription. Some of the inscriptions, which do not end with cursing words are either not endowment inscriptions or they are Nishadi inscriptions. Yet another important point to ponder over here is that in all the Santara inscriptions we see the use of **Salivahna Saka era**.

Some Aspects of Saivism under the Santaras of Humcha

The Santaras were tolerant towards other religions. There are references of Santara's extended patronage of Saivism. Saivism is one of the most ancient sects of India. In the Vedas there are references to Rudra. He is described as living in mountains wearing jata covering his body with animal skin and by nature very furious. The literal meaning of the word 'Rudra' is the 'one who roars'. Therefore he was praised to be Mangala or Siva (auspicious). In the later part of Vedas the word Siva is used as an adjective for Rudra and he is also called Mahadeva.¹⁴³

Pasupatha or Kalamukha is a minor sect within Saivism and was quite popular in Karnataka from very early times. It is not clear whether the

Kalamukha came from any other state to Karnataka or not. According to M.H.Krishna, Kalamukha came to Karnataka from Kashmir. But this is not clear. In Kashmir, Saivism came into prominence only in about 9th century A.D. But in Karnataka, they were here at least two centuries earlier.¹⁴⁴ In the inscriptions of Karnataka the word Pasupatha and Kalamukha have been used as synonymous and both of them depended upon Lakulagama.¹⁴⁵ But Pasupatha or Kalamukha are different from Kapalikas, who indulge in unholy practices.¹⁴⁶ Pasupatha is mentioned in *Mahabharatha* as one of the five Siddhantas. Arjuna being blessed with *Pasupathasastra* by Siva is a well-known *Mahabharatha* story. In Pasupatha tradition it is believed that every human being is a *pasu* (animal) and he has been bound by passion (desire) and Pasupati is the Lord of all Human Beings. To rid oneself of this *Pasa* one has to surrender to Pasupati, or Maheshwara.¹⁴⁷ The followers of this sect used to tie a band of black cloth on their forehead and therefore they came to be called Kalamukah.¹⁴⁸ At the same time other Scholars says that they use to put black lines on their face and therefore they were called Kalamukha.¹⁴⁹ The earliest mention, of this sect is dated to 700 A.D. in an inscription of this date from Kigga in Chikkamagalur district, Karnataka.¹⁵⁰

The Saints belonging to the Kalamukha sect of Saivism are referred to by different variety of Suffixes to their names, ***Sakti Pandita Deva, Rishi, Brati, Yogi, Arya, Abharana, Siva, Jiya, Mahabрати, Prabhati*** etc. Some of the above suffixes indicate the spiritual attainment of the Kalamukha saints.¹⁵¹

Pomburchapura (Humcha) as the Sect of Panchamatha

There is one specific epigraphical reference to show that Pomburchapura was the seat of Panchamatha. The word Panchamatha is used to mean the

senior monastery of the place.¹⁵² According to Hampa Nagarajayya, a place with all the five mathas i.e., like Jaina, Saiva, Boudha, Vaishnava and Viprakula was called Pancha Matha Sthana.¹⁵³ In the ancient times in Humcha there were all the five Mathas of different Orders. But today there remains only a Jaina Matha. There are no traces of other mathas except the existence of Saiva temples. Bira Santara Deva (1063 A.D.), or Trilokyamalla Vira Santara, gave donations to the Saiva Billeshvara temple at Humcha. Then he gave the charity of **Goravarapalli** to **Sri Sarvanna Jiya**, who was a Saiva Acarya, and this charity, was exempted from all kinds of tax forever. The nada Gaudas of Santara Nadu and the Arasa (local chiefs), protecting the *Pancha Matha Sthana* were instructed by the King Bira Santara to protect this charity, which was given until the World exist.¹⁵⁴

Chagaladevi the most generous queen and the beloved wife of Vira Santara Deva got constructed the **Chageshvara** temple at Balligave (Shikaripura taluq), in 1062 A.D.¹⁵⁵ M.V. Krishna Rao and M.Keshava Bhat have said that this was a Basadi constructed by Chagaladevi in her own name. But this cannot be accepted. The name Isvara is associated with Chagala. Therefore she should have constructed a Saiva temple in her name at Balligave. To corroborate this view we can take a point of reference in the inscription, which says that different *danas* including **Shodasadana** (sixteen mahadanas: **Tulapurusha, Hiranyagarbha, Brahmanda, Gosahsara, (1000 cows), Swarna Kamadenu, Swarna Ashwa, Swarna Gaja, Swarna Ratha, Pancha Langala (Five Plough), Bhumi, Vishnu Chakra, Kalpalathe, Sapta Sagara, Rathnadenu, Maha Bhuta Ghataka**),¹⁵⁶ were given to pious women of the Brahmana community.¹⁵⁷

The most ancient temple in Humcha region is **Kammateshwara**. A broken inscription in the temple carved on the lintel portion inside the main doorway give us valuable information about this temple.¹⁵⁸ Jakkayya who is mentioned to have constructed the temple in the inscription has been attributed with several laudable qualities. He was a pure hearted person and there was no parallel to him on this earth in knowledge and dharma. The only Masara Jakkayya has been compared with Brahma in knowledge, Sushma in strength and Bali in charity. The temple was located to the south (*tenkana*) of Manyakheta. Though it is said that a part of Pomburchcha (Humcha) itself was called Manyakheta to the south of which, the Kammateshwara temple was constructed with evidence.¹⁵⁹ But this has not been corroborated with evidence. The temple was constructed around 800 A.D. and at that time the Santaras were the feudatories of the Rashtrakutas of Manyakheta. Therefore the author of the inscription of Kammateshwara temple means to say the Kammateshwara temple was constructed to the south of Manyakheta the capital of the Rashtrakutas. The other possibility is Keta means an elevate place having fortification or to the bottom to the bottom of a hill. The ancient inscription mention, that Pomburchcha was a fortified place surrounded by thick forests. But this temple was renovated in 1287 A.D.,¹⁶⁰ by Soveya Nayaka, Koti Nayaka, and Kumara Sodda---Deva. Then also they made liberal land grants to the temple. Anyway now the Kammateshwara temple is to be given a facelift.

The next inscription, which speaks the Santara patronage for a Saiva temple and particularly of a Kalamukha Saiva Sect comes from Shikaripura inscription.¹⁶¹ This inscription, is dated to Chalukya Pratapa Chakravarthi Jagadekamalla Deva Varusha 12th (1089 A.D.). The ruler was Jagadevarasa,

when he was ruling from capital Setu. One day while he was conducting a '**Dharma Prasanga**' in his court with learned scholars his son Kumara Bommarasa made a request to his father to make some grants to Dakshina Kedareshwara temple (Balligave). Like wise both Jagadevarasa and Kumara Bommarasa visited Dakshina Kedara (Balligave) and made liberal land donations for the Naivedya of the God and for other purposes such as renovation of the temple for the feeding of ascetics for the sake of education etc., by washing the holy feet of the famous Acharya namely Gautama Pandita of Kedareshwara. The inscription, also specify the land grants and its boundaries and says they can be enjoyed for **Tribhogyantara Sahitam**, and exempted from all types of taxes and his praises are there.¹⁶² According to J.F. Fleet, *Tribhoga* means the grant to be enjoyed by Raja (king), *Devate* (God) and Brahmana.¹⁶³ But countering this view that it just means nothing Chidanandamurthy says that *Tribhoga* means the grant meant for the enjoyment of three generations.

Especially one noteworthy point is that Sirivarma Gauda's son Kaliyamma Gauda is said to have given a lot of gold and such other precious things (***Suvarnavastu and Vahangalam Kotta***). The genealogy of Sirivarma continues further and there is a reference to Pergade Biravarma and his wife Bagiyabbe and their son Pergade nagavarma and his younger brother Kannuga Amatya. This Kannuga Amatya is mentioned as was like a lion of Taila Bhupa Ray Santara and a well known archer (*Billankakara*). His wife was Kanakabbe.

This Kannuga was serving as *Mahamatya* (minister) and the inscription further says that he was a great devotee of God Kanneshwara. This Kannuga Amatya and Pergade consecrated the famous Kanneshwara temple along with Sakala Parivara Devaru (the Family deities of Kanneshwara) i.e., Sakti, Gnapati,

Subramanya, Nandi, and Bringi). He even made a Kalasha to the Kanneshwara temple and further made certain land donations for the temple in Badaginadu-30 (*Badagninadu Muvvatara Badam*), on Chalukya Vikrama Varusha 14, (corresponding to 1090 A.D., ***Sukla Samvatsarada Ashada Hunnime Adityavara Dakshinayana sankranti Tithiyandu***) by washing the holy feet of a great Acharya by name Devarasijiya, the son of Alkeya Jiya of Besapura (the present day village Besure, in Sagar Taluq). The Devarasi Jiya is mentioned as being perfect in ***Yama, Niyama, Dhyana, and Dharana***. (In the Astangayoga of Patanjali, Yama, Niyama, Asana, Pranayama, Pratyaha, Dhyana, Dharana and Samadhi are mentioned). Therefore Devarasi Jiya should have been a great Yogin having mastery over those four aspects of *Astangayoga*.

The donations made to the temple, was meant for Gods *angabhoga* (for the worship of the deity), *ranghabhoga* (for performing religious rituals) for dance, music, musical instruments, for feeding the ascetics and for the renovations of the temple. (***"Devara Anghabhoga Ranghabhoga nritya, geetha, vadyakke, tapodhanara Ahara danakke, khandasputita jirnodharakke"***). All these taxes were made as *Sarvamanya* (free of all taxes). This shows that the right over the village was handed over to the temple.¹⁶⁴ The inscription also specifies the boundaries of the land grants made, where as the last few lines of the inscription specifies that for having built the temple Kannuga Amatya and his family were rightly rewarded in the form of the grant of a village at Kolur, which is located in Besavuru, by Raya Santara Tailapa, queen Khadevi and the prince Kamadeva.

There is a quite a noteworthy point in another inscription dated 1095 A.D., Santara Deva the Feudatory of Chalukya Bhuvanaikamalla Deva Kalyana,

who depicted with regular epithets of a typical Santara kings. Though he was a Jaina by faith, the King in the inscription is mentioned as "**Parvathi Vallabha Charana Sarasihura Bringa**" (Bee in the lotus feet of Lord Siva). This is a testimony to the policy of religious tolerance of the Santaras, when Tribhuvanamalla Santara Deva and Raya Santara were ruling from Santara Beedu Pomburchcha of Santalige-1000 with "Tribhoga Siddiyam". Then the inscription speaks of one of his subordinate officers known as Singi Gavunda (a village headman) and his son Arjuna Gavunda. Both of them hailed from a beautiful place called Badagi Nadu (an important Nadu of Santalige-1000). In the inscription the Badagi Nadu is described as having been surrounded by ocean and a very superior one on the earth itself. (**Sagaraparivritti Dhatrimegenisuva Badagi Nadu**). Where as Arjuna Gavunda's wife Tekkiyabbe Gaudati and their son was known as Erega or Ereyanga. The Ereyanga is called as Vira Santara's '*Gandhavarana*' and also had a title called "**Rajya Samuddharana**", and a great devotee of Lord Shiva.

Further the same inscription gives one of the important information regarding the death of a ruler Kumara Biradeva on 1095 A.D. Then Ereyama who was serving as *Padevala* (army officer) of Raya Santara, embraced his death. Before his death he passed on the grants, which he had received from ruler for his great deeds to his son Singana (may be this speaks of the aspect of '*Garuda*' system? as prevailed at that period). Further the inscription continues with the geneology of Singana, who became the Mahamatya. Even he is said to be a great devotee of Lord Siva. Singana took up the construction of a tank and a *Degula* (may be a Siva temple as he himself was a staunch follower of God Siva), and also consecrated a *kalasha* to the same temple and made land grants for the above said temple within Santalige-1000 Kampana.

The village donated by him was known as "***Badaginadu modala bada bavinahalli***" (present day village Avinahalli in Sagar taluq). This village was exempted from certain taxes, which was given to him by the ruler himself. Further the ownership of the donation was given to one Masana Jiya, who was a grand son of Senabhova Dharmayya's daughter Alabbe.¹⁶⁵

One more inscription¹⁶⁶ of Saka 1096, corresponding to 1174 A.D. of Vira Santara Deva's period makes a mention of a grant to Saiva temple. The inscription speaks of one of the Mahapradhani Kumara Ereyama and his son Patta Sahani Bommayya (Horse Rider) and then Santara Gavunda the son of Masana Gavunda and Kalabbe of Chamiya village. All of them together made certain land grants to the Brahmeshwara Sakti Devalaya in S.1096 of *Vijaya Samvatsara Sravana Sukravara* (Friday). Further the inscription also specifies a person by name Maleya Jiya, by washing the holy feet of this Acarya, Masana Gavunda also made certain land donations, which are specified in inscriptions.

There are two more inscription comes from Tirthahalli itself. The first one¹⁶⁷ is much effaced. But because of a particular line reads as 'padmavathilabda vara prasada' we can take it for granted that this inscription may belong to Santaras of Humcha. And the inscription mentions a God by name Kalleshvara and land donations made for the same temple. But no date is specified.

Where as the second inscription from the same place speaks of Santara ruler by name Jagesi and speaks of a Devalaya. But the inscription does not specify any further information.¹⁶⁸

Yet another inscription from Kallur village (present day village by the same name in Hosanagar taluq), speaks of renovation of a Saiva temple at a

place called Kallur. The Kallur was one of the important Nadu of Santalige-1000. This inscription is dated to Saka 1090, *Sarvadhari Samvatsara Kartika Suddha Panchami Somavara* (Monday), which corresponds to 1168 A.D. The ruler of the inscription was Vira Santara *alias* Sri Vallabha, and is mentioned with all the regular epithets and when he was ruling from Pomburchcha on the above said date a person by name Honneya, the grandson of Pandita Jiya, and his father was Maleya Jiya who re-erected (*Paunaha pratisteya madi*), the God Kalideva, which was lying on the bank of a tank (*kere*). There he rebuilt a temple and made a Nandi *Mantapa* and also dug a well (*bavi*) over there. Further certain land donations were granted for further renovations of the temple. (*khanda sputita jirnodhara*), the details of which are specified in the inscriptions.

But of all the Mathas at Balligave the **Kedareshwara Matha** better known as **Kodiya Matha**, was a great centre of learning and presided over by the Kalamukhas. It must have come into being sometimes between 1054 A.D., and 1094 A.D.¹⁶⁹ The first mention of it is in a Shikaripura record.¹⁷⁰ The record refers to the third point of Someshvara Pandita. The first being, Kedara Sakti Munipati (evidently the founder of the Matha), and he was followed by Srikantapati and then by Vidyabharana,¹⁷¹ and his disciple was Gautama Pandita.¹⁷²

R.N.Nandi argues that the Kalamukha evolved their matha system based on Jaina monastic order to counter Jainism systematically.¹⁷³ These are some of the important epigraphical evidences, which highlight the existence of Saiva Mathas and temples and the patronage extended to them either by the ruling King and Queens or his subordinate officer or even ordinary section of the society.

Vaishnavism

Vaishnavism was quite popular in Northern India right from ancient period. But when did Vaishnavism entered Karnataka is not an easy question to answer. The earliest reference to Vaishnavism comes from Nanaghat Inscription beginning of Christian era which speaks of Vaishnavism into South India.¹⁷⁴ The Halmidi inscription the first Kannada inscription has a beautiful verse praising Vishnu.¹⁷⁵ Then some of the ruling dynasties of Karnataka right from Kadamba of Banavasi gave patronage for the development of Vaishnavism. Especially the Chalukyas of Badami assumed the titles such as '*Parama Bhagavata*', '*Parama Bhattaraka*', which denotes their leaning towards Vaishnavism. Mangalesha even got consecrated the famous Vishnugriha (Cave No.III) at Badami, one of the most beautiful cave with life size Vishnu sculpture.

But once we come to the small principality of Santalige-1000, of Santaras of Humcha, we have a very few epigraphical references regarding the temple erected for Vishnu or Vishnu temple received some land grants or donations. It may be mainly because the Santaras of Humcha embraced Jainism as their personal faith. But at the same time Kalamukha Saivism was gaining prominence in this Malnad region. May be because of these two factors Vaishnavism must have had a setback in this area. But still we have few epigraphical references, where donations were made for Vishnu temples.

The earliest reference to this comes from Shikaripura area.¹⁷⁶ The ruler as mentioned in inscription was Annaladeva *alias* Nanni Santara. The inscription commences with regard epithets of the Santara king but there is one very important title given to him call the ruler as the follower of '*Brighumathacharayanu*'. This Nanni Santara in the year Saka 949, *Ashada*

Suddha Panchami Brihaspativara (Thursday), *dakshinayana sankranti* day corresponding to 1017 A.D., made certain donations to Narayana temple. The temple was said to have constructed by the village head (*Ura Odeya*), Arsimayya's eldest son Perbave Madhavayya of Tyagarche (present day village by name Tyagarti, in Sagar taluq). The donation consisted of village Kudigere of Kodanadu-30 of Santalige-1000. The grant was also made *Sarvanamasyasiddhi* (free of all taxes).

Yet one more inscription, which is datable to Vira Santara's period once again speaks certain land donations made to God Gautameshwara of Gauja *Agrahara*, (Gauja is a small village, today located in Shikaripur taluq of Shimoga district). The Gauja was a very famous *Agrahara* of Santara's period consisting of 32,000 Brahmins (*Muvattichasira*).¹⁷⁷ Even today the temple of Surya Narayana exists in the Gauja. But the whole structure except for the idol inside the sanctum Sanctorum has underdone so much of renovation during the post Vijayanagara period, no remains of the early structure are visible today.

Yet another inscription from Gauja itself,¹⁷⁸ speaks of donations made to Gautameshwatre temple after taking a bath in Gautama Thirtha by one pergade---Deyya and potha Grahaka Janardayya. Once again the donations were exempted from all taxes. These are the only few references we have in the inscriptions of the Santaras of Humcha period to know the patronage extended to Vaishnavism by the Santara rulers.

Sakti Cult and Saura Cult

The temples meant for Goddess are not at all found in this area of Santaras of Humcha period. At Billesvara temple there is one

Mahishasuramardini icon is found place besides the *garbhagriha* doorframe in *Rangamandapa*. It is a part of this Saiva temple. Whereas in many other temples including Kammateshwara we do not come across the Saptamatrika Panels. So once again they also form the part of the temple but there are no exclusive temples meant for Sakti Goddesses. But among Jainas, we do not come across the worship of Yakshi Cult, which are also known as *Sasanadevatas*.

Saiva Temples

Sl. No.	Ruler	Date	Place	Sources
1	Santara Chagaladevi	1062 A.D.	Chagesvara (Balligave) - Shikaripura	Nr.47, E.C., VIII, B.L.Rice (ed.)
2	Santara Chattaladevi	1077 A.D.	Degula - Humcha	Nr.35, E.C., VIII, B.L.Rice (ed.)
3	Raya Santara's Tailapadeva's Perggade Kannayya	1089 A.D.	Kanneshwara Temple – Besavuru	Sa.103, E.C., VIII, B.L.Rice (ed.)
	Santaraditya Vira Santara	1197 A.D.	Gautameshwara Temple – Gauja	Sk.46, E.C., VII, B.L.Rice (ed.)
4	Mandalika Baleyyamma Heggade	1218 A.D.	Somanatha – Kalise	Sa.15, E.C., VIII, B.L.Rice (ed.)
5	Mahamandalesvara Someya Nayaka	1287 A.D.	Katiyaghatta Sanda	Sk.312, E.C., VII, B.L.Rice (ed.)
6	Kotinayaka Someya Nayaka, Kumara Soddadeva	1287 A.D.	Kammateshwara Temple (Recenstruction) – Humcha	Nr.____, E.C., VIII, B.L.Rice (ed.)

Vaishnava Temple

Sl. No.	Ruler	Date	Place	Sources
1	Annaladeva / Nanni Santara	1027 A.D.	Madhavayya Temple	Sk.53, E.C., VII, B.L.Rice (ed.)

Catholicity of Santara's of Humcha

During their long administration, the Santaras were known for liberality and truthfulness. As Jainas, their kindness towards all living Beings was associated with their 'Rajadharma'. Though the Santaras were staunch Jainas they respected all other religions. This speaks of their Subject's oriented administration.

An inscription found in the *Prakara* of Kedareshwara temple at Balligave village of Talagunda hobli of Shikaripura taluq,¹⁷⁹ gives us a great piece of information with regard to the treatment given to different faiths. Jagadevarasa the Santara ruler, while ruling from Setupura (a village got submerged in Sharavathi backwater, while construction the Linganamakki Power Project), once had polemical discussion with learned scholars (Bhuddha & Jaina) and then a sloka of wisdom was revealed, which is mentioned in the above inscription. "***ekameva payastitvam nana nama neshavitam tataika devata tattvam nananama neesheveetam***" (Lines 30-31), which means "though water is made of one substance, it is used under many names. So the divine essence is one but it is served under many modes of life". In a nutshell it speaks of the perception of divinity of the Upanishat period, "***Ekam Sat Vipra Bahuvadanti***" (Truth is one but the learned one expresses it differently).

There was a village namely Goravarapalli (Gorava means a Saiva ascetic), and this village was given to Sarvannajiya as a grant by Vira Santara.¹⁸⁰ The income of that village was not taxed and income was devoted for the Billeshwara temple.

Another inscription speaks of the quality of giving enormous charity and tolerance of the Santara rulers.¹⁸¹ By giving enormous charity to the needy Nanni Santara earned a title "**Jagadekadani**". He was devoted to the teachings of Jina and he treated and protected all other religions as his own.

There is one interesting reference to Annaladeva or Nanni Santara in the Inscription No. 53 of Shikaripura.¹⁸² He has been referred to as "**Brigumathacharya**". Why was he called so? "Bhrigu was maharshi who was born out of the heart of Brahma. He belonged to Swayambhu Manvantara. Kavi and Javamuni were his sons. Bhrigu revealed the secret of 'Creation' to Bhradvaja. He had cursed Agni to be Sarvabhakshaka (to burn everything). Saint Agasthya was questioned and countered by Brigu as the former was responsible for dethroning Nahusha from rank of Indra. Perhaps the principles advocated by saint Bhrigu came to be known as Bhrigu Mahta.¹⁸³ Nanni Santara was Jaina but was called '**Bhrigumathacharya**' corresponding to the Vedic tradition. Does it speak of his knowledge and tolerance? On the whole the Santaras followed a policy of religious tolerances, Dharma Samanvaya, which promoted peace in the society.

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38. Handiqui K.K., *Op.Cit.*, p.270.
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40. *Ibid.*, Nr.64, The inscription belongs to the Late Vijayanagar period.
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73. *Ibid.*, Nr.58, dated 1062 A.D., Line 40.
74. Hampa Nagarajayya, *Op.Cit.*, p.162.
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Chapter VI

Education

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EDUCATION

Ancient Indians have given at most importance for education. The education of emancipation was all the more, important for them. Most of the time in ancient Indian education was religious in nature. As the attainment of the salvation was the goal, education was the means of *Atmavidaye*. But still ancient Indians divided education into two categories. I.e. spiritual and secular, which are respectively called '*paravidye*' and '*aparavidye*'. The former is helpful for the evolution of soul and hence considered the most, supreme one and the later is only a means for worldly comfort and pleasures. In the 'Chandogya Upanishad' a father asks his son as to what is the use of education if he doesn't know why are men born, and where do they go after death.¹

Importance of Education

The importance of Education can hardly be exaggerated. Among different wealth, education is said to be the true treasure (wealth). Because nobody can steel it and it is inexhaustible. The happiness derived out of education is the true one and it's stages can be thus traced. Humility out of education, respect out of humility, wealth out of respectability, virtue or Dharma out of wealth and happiness out of Dharma what is not got out of Dharma? It protects like a mother, guides in the proper way like father, enchants like a beloved, brings wealth and spreads reputation everywhere. It is proverbial that a person with no education is like a beast.

"Man was the center of the ancient Indian social structure and it appears that this evolution was the most important thing in the society. This approach has its bearing on the ancient Indian education systems".²

Evolution of Education in Brief

During the Vedic times there were no centers of education. Individual teachers use to impart education and this can be called *Guru Kula* system. During the educational period as the student was staying with the teacher and therefore he was called '*Antevasi*'. In this system the relationship between the teacher and the taught was direct. There are many stories about this system in the *Upanishads*. After the well known and renowned Takshashila as the center of education, in the 3rd century B.C., during the Asoka's time Buddhist monasteries grew into educational centers.³ In the beginning they were meant for imparting education to Buddhist Monks and Nuns, but gradually opened up for others too. The institutions of education of Hindus don't go back beyond Nalanda and they might have started educational Institutions in imitation of Buddhist Organization.⁴ The same scholar is of the opinion that until the beginning of the 9th century A.D., systematic education institution among Hindus cannot be seen. Kannada Inscriptions also corroborates the same.⁵

In ancient Karnataka temples were the systematic centers for education. The period of advent of *Lakulisa*, *Pasupatha Saivas* to Karnataka is not known. But it appears that they were responsible for developing temples as the centers of education. Srivijaya the author of *Kavirajamarga* (9th Century A.D.) speaks very high of the creative ability of Kannadigas even without formal education. He writes "Chadurar nijadim kuritotadayam Kavya prayoga parinitha matigal", which means though common people are not imported formal education they are capable of composing poetry. That is why we come across a great deal of good literature in Karnataka. The importance given to education by Kannadigas can be understood from the writing of Pampa of 10th century A.D., who has been considered '*Adikavi*' of Kannada literature. He says a man apart from

being a pleasure seeker, service minded, must also be educated. 'Many wealthy people were the patrons of scholars'.⁶ Scholars were highly recognized and their humility was all the more respected. "An inscription says, 'Vidya dayosti na modosti' , which means there is scholarship but no arrogance".⁷ This was how the Scholars were complemented in ancient Karnataka. Education was imparted in four different centers i.e., Agrahara, Temple or Matha, Brahmapuri and Ghatikasthana.

Agrahara

During the Santara period Agraharas were the centers of learning. In the field of education this area did not lag behind. It is evident by the information available from sources. "In the early days not only localities but towns and villages also were called as Agrahara. Agraharas were villages gifted to the learned Brahmins for their maintenance and for promotion of learning and Education".⁸ "Agrahara is a composite word consisting of two terms *Agra* and *Hara* or *Ahara*. But the exact import of either of the word is not clear."⁹ "*Agra* means first, foremost, chief and the like. It is held by the scholars that this term was applied in the present context to the Brahmanas who were the first among four conventional *Varnas* or classes of society. *Hara* as some scholars would take it is said to have come from the Sanskrit word '*Hri*' meaning take away. Anyway others have taken the second part to be *Ahara*. D.L.Narasimhachar takes the term *Ahara* to mean a territorial division."¹⁰ "A study of the inscriptions shows that these Agraharas were generally denoted to the Brahmanas, who by there Learning, Scholarship and Austerity, has acquired a place of honor and stood at the top of the social hierarchy." These were Agras or the foremost. The word '*Ahara*' or '*hara*' as seen above means a division or a unit of land. It may also be taken in

extended sense to mean a village or town.¹¹ Most of the *Agrahara* were generally made rent free or tax-free.

Agraharas were residential educational Institutions. Each *Agrahara* was not headed by a sage but were managed by groups of people called *Mahajanas*. Though the *Agraharas* were the grant villages of Brahmanas, people of the other community also lived there. In *Agraharas* there used to be various teachers learned in different branches of knowledge and each taught the subject in which he was proficient. The *agraraharas* were maintained by the royal patronage. The antiquity of *Agrahara* can be seen even in the work of Kalhana's *Rajatarangini*. Kings of Kashmir like Kusha, Janaka, Sachinara and others are said to have established *Agraharas*.¹² "Records of the later Kadamba State that Mayura Sharma brought a number of learned Brahmanas from Ahichchhatra to settle at Talagunda. This episode probably indicates that Talagunda was created into, an Agrahara by Mayurasharma. Thus the antiquity of Agrahara in Karnataka is likely to go back at least 4th Century A.D."¹³ Among various reasons for the creation of the *Agraharas* the concept of punya or merit is the most noteworthy one. Perhaps in subsequent days this practice of instituting Agrahara became more popular in Karnataka. Among the acts of charity *Vidyadhana* was considered as the most sacred and people from all sections of society came forth to contribute this cause. Such acts on the one hand benefited the people, and on the other, earned merit (*punya*) for the owner.

The Brahmanas who use to be the teachers in *Agrahara* were well versed not only in Vedas, Sastras and various branches of learning like logic, grammar, poetry, drama and music and they were also acquainted with several languages. As the *Agraharas* were the repositories of learning they were called

Vidyanidhis. The period of study for the students was considered as the period of penance. The students apart from studying Vedas and Vedangas were also taught *Ithihasa* (History), *Tarka* (Logic), *Ganitha* (Arithmetic), *Nataka* (Drama), *Sahitya* (Literature), *Mimamsa*, *Puranas*, *Dharmasastras* and the *Six Darshanas* or the six principal systems of Hindu Philosophy like *Sankhya*, *Yoga*, *Nyaya*, *Vaisheshika*, *Mimamsa* and *Vedanta*.

The Mahajanas

The *Mahajanas* were the trustees or custodians of the *Agraharas*. The *Mahajanas* as donees had studied many subjects and also their character was very high. "The *Mahajanas* were expected to be learned persons and scholars of repute. They were also known for their noble character".¹⁴ "A record dated 1049 A.D., from Pombulcha i.e. modern Hombal in Gadag Taluq denotes the Mahajanas as learned in *Vedas*, *Vedangas*, *Vedanta*, *Puranas*, *Nyaya*, *Mimamsa*, *Agama* etc."¹⁵ "Another Inscription describes the Mahajanas of Talagunda as being proficient in Veda, Grammar, Logic, *Mimamsa*' etc."¹⁶

Agraharas under the Santaras

As mentioned earlier systematic educational centers under learned Brahman's started after the 9th century A.D., Adi Shankaracharya the greatest Vedic reformer of the 9th century during his spiritual and intellectual expedition is said to have claimed the Kodachadri hill, which lie in the jurisdiction of Santara rule. As per the local tradition Adi Shankaracharya is said to have defeated in discussions many scholars and intellectuals belonging to different Philosophies and at last ascended the highest seat of knowledge i.e. Sarvajjna Pita which atop Kodachadri hills. This place can be seen even today which is

situated amid a serene and enchanting natural beauty from where both sunrise and sunset can be seen. Further the establishment of Sringeri Matha by Adi Shankaracharya, which lies in the stretch of the Malnad region of Chikkamagalur district, is a historical fact. It appears after their episode systematic Vedic educational center might have started in different parts of the malnad region including the Humcha area.

The sources about the *Agraharas* situated in the area under the Santaras are scanty. But still a few information about *Agraharas* during the Santara period are quite interesting. The Santaras were the great patron of education. Though Jainas they were themselves they have liberally patronized the centers of Vedic education. The aim of Vidya or knowledge was emancipation of the self. Therefore education furthering this cause such as knowledge of Vedas was given more importance. Anyway training in useful arts and sciences was not altogether neglected. Subjects like *Sahitya*, *Arthasastra*, *Astronomy* and Medicine were also taught.

An inscription of about 1027 A.D., of Vikrama Santara mentions that a land grant was made by him to 32000 Brahmanas of *immemorial Agrahara* of Gauja, which was situated in the present day Shikaripur taluq of Shimoga District.¹⁷ and in no other inscriptional evidence we come across such large number of Brahmanas living in an *Agrahara* as Gauja. In another unclear inscription Pergadde-----Deyyanum and Potta Grahaka Janardhanayya after taking bath in Gautamesvaradeva Tirtha made a grant of land with the exemption of all taxes to the 32000 Brahmanas of Gauja Agrahara.¹⁸ In another inscription and exceptional and a rear information has been furnished when the great Gauja *Agrahara* of 32000 Brahmanas was attacked (not mentioned who the attacker were) a hero fought the enemy (line 10)

defending the *Agrahara* and died while fighting. The *Mahajanas* made some umbali (grants) to the family of the deceased hero exempting all taxes.¹⁹ Here what is most noteworthy is that even *agraharas* were not safe at times. And even the *Mahajans* of *Agraharas* made some grants to the hero's family who fought the enemy and died. One more inscription of Singidevas period says that when he was ruling from Setu as their capital Santaliga *Agrahara* was an important centre. The inscription says that when Hosagunda Birarasa attacked *Agrahara* and carried away the cows, one hero fought in the war and died.

There were also references to *Agraharas* like Ghattada Khattige, *Agrahara* Kannavur,²⁰ Bannivur *Agrahara* (Hale Bennur),²¹ Anandi *Agrahara* Saleyuru²² Pomburchchanadina *Agrahara* Anaduru (may be the present day Anadapur in Sagar Taluq)²³ and Mallandur *Agrahara* in Anandapur hobli, Sagar Taluq, Shimoga district and so on which, most of the time received grants. We do not come across much information about the number of disciples, the number of teachers, their daily routine etc., in different *Agraharas* of the Santaras period. Yet it can safely be assumed that they might have been like the *agraharas* of other areas in Karnataka. In the present research there is no source available to know the exact disciplines that were taught in Hombujja of the Santara period, but still based on the above references we may logically conclude that almost a similar type of subjects were being taught in the present area of study also because anywhere these *agraharas* were uniformly dominated by Brahmins.

Mathas

Another important place where education was imparted in ancient Karnataka was Mathas. Mathas and *Agraharas* were different. The word Matha

is defined differently. But generally Matha denotes a school. We speak of Children sent to the matha for Education and more popular in villages today also. "Matha is a religious institution according to Fleet."²⁴ It also means a school or a religious college, a temple, monastery and hermitage. "A Matha is also defined as a monastery which was a religious and Educational Institution."²⁵ Though in modern times the Mathas have become the seats of different pontifical religious sects. In the olden days they were very much associated with the temples and were centers of religious, culture and education.

From the 8th century A.D. Mathas appear on the education scene and became more prominent during the heydays of the Kalamukha Saivism i.e. from 10th century-13th centuries. "Along with the mathas of Kalamukha Sects there were Mathas belonging to Jaina sect also. They also played an important part in the ancient days in the field of education."²⁶ It is known from a record at Chikkamagadi in Shikaripur Taluq, Shimoga District, that a Jaina Matha was given a grant of land for its maintenance by the Kadamba King Boppadeva.²⁷ Kadamba queen Mailaladevi is said to have made certain grants to the Jaina Matha at Kuppatur.²⁸ The Acharyas of the Jaina monastery were also very learned as the acharyas of the Saivite mathas. The above mentioned inscription of Chikkamagadi refers to an Acharya Bhanukirti Siddhanti of the Temple at Bandavapura as a great scholar.²⁹

Like any other educational institutions the Mathas were also maintained by the munificent grants made by the members of the royal family, officers and other public. The students receiving education in the Matha appears to have been of two types, Viz., Ascetic students and Ordinary students. These have been mentioned as *Vaidyarthi Tapodhanas* and *Munis*. A record of 1051

A.D., from Motebennur mentions a grant made for the maintenance of matha and *vidyarthi tapodhanas* and Manis studying there in and also for the worship and offerings of the deity.³⁰ In relation to education *Akshara Khandika* is generally associated with matha, which was the first step in the scheme of education Viz., teaching the alphabets. For teaching alphabets primary classes were conducted at Matha. "We also come across another term Kannada Upadhyaya, the teacher who taught Kannada. These are obviously references to teaching for the beginners."³¹ Subjects like *Shaddarshanas*, *Puranas*, *Dharmasastras*, *Kavyas*, *Natakas* and Panini's Grammar were taught in the Mathas.

The teachers who headed such mathas were learned scholars in different *sastras* and they lead a very discipline life. "A record from Shikaripur taluq extols the Gurus of the matha at Balligave to a great extent. The Acharya of the Kodiya Matha is said to have acquired proficiency in *Siddhanta*, *Tarka*, *Vyakarana*, *Kavya*, *Nataka*, *Bharata Sastra* and other sciences connected with sahitya and in *Jaina*, *Lokayata*, *Buddhism*, and *Lakula Siddhanta*".³² "Interestingly another inscription from the same place describes the Guru of Panchalinga matha as the uprooter of Buddhas, Mimamsakara, Lokayatas Sankyas, Digambara and Advaitins etc."³³ The Acharyas were known for their penance, strict religious observances and character. Celibacy was strictly insisted upon and anyone slipped in this observance was removed from the Matha. The ascetics held a responsible position in the society. And they wielded much influence on the people and advised them in many matters.

A Kannada inscription of the 11th century A.D. found in the complex of Kedareshvara temple at Balligave, Talagunda hobli, Shimoga district, throws light that the matha over there belong to the Lakulisa sect of Saivism. This

inscription reveal that the great scholar Kedarasakti's disciple was Srikanta Pandita who was like a Sarvajna and his disciple was the most famous Someshwara Pandita who has been referred to as '*Vidyabhadhi*', which means ocean of knowledge. The most interesting aspect in this inscription to be noted is the community composing of different professionals and castes making donations to Someshwara Pandita for the food and charity of the disciples of the Matha. Someshwara Pandita was the *Sthanapati* of the Matha. The inscription says that he was well-versed in "*Swasti Yama Niyama Swadhyaya Pranayama, Prathyahara, dhyana, dharana mauna anushtana japa samdidyaneka sahitya*" etc. This actually indirectly refers to the subjects that were being taught in the matha.³⁴ Chagaladevi wife of Vira Santara of the Santaras of Santalige-1000 of Humcha, was responsible for the construction of Chagesvara temple at Balligave. Hampana quotes, Krishna Rao and M.V. Shankara Bhat as saying that the Chagalesvara temple was a Basadi.³⁵ This actually shows the connection between the Santaras of Humcha and Balligave a nearby famous cultural center.

An inscription of 1092 A.D.³⁶ mentions that Santara Nadu was a Pancha Matha Sthana. *Mahamandalesvara* Vira Santara the ruler of Pomburchcha (Hombuja) gave the donation of Goravarapalli to Sarvannajiya of Kalamukha Saiva sect who was the head of Sri Billesvara Temple, situated near present day Humcha. The grant was free of all taxes and the responsibility of protecting this grant made over to the Billesvara temple (perhaps which was a matha) was assigned to the Nada Gavundas.

Primary Education

The information at our disposal to understand the primary education is too meager. But still it's interesting to observe some aspects of the same.

Primary education obviously commenced with the reading and writing alphabets and mathematics. "In inscription there are references like 'Balasikshe',³⁷ 'Kannadakshara Sikshe'³⁸ means teaching the Kannada alphabets. These expressions indicate that provision was made for teaching the Kannada alphabets. Kannada as an ancient language flourished from an early period and it was the mother tongue of the people. Therefore obviously at the primary level education commenced with the teaching of Kannada. But there is a reference for Nagari (Sanskrit), Kannada, Tigula (Tamil) and Arya (Marathi) languages being taught in the *Agraharas* of Malinge.³⁹

"After the child was taught the alphabet he was initiated into the recitation of *mantras* from the sacred literature like the Vedas".⁴⁰ The students were required to memories such sacred verses before they commenced higher studies. The intention of teaching subjects like grammar and Logic was to sharpen the intellect of the students and thereby to make them to express their talents.

Education at Higher Level

In the *Agrahara* at Talagunda subjects likes the *Rig Veda*, the *Yajurveda*, the *Pada-Khandika*, the *Kalpa Kandika*, *Sama Veda*, *Kandika*, *Sabdha Sastra*, *Drupavatara*, *Nyasa*, *prabhakara Vedanta* were taught.⁴¹ In another inscription from Kalkeri there is a reference to subject like *Nyasa*, *Prabhakara*, *Vedanta*, *Rig Veda* and *Purana* were taught.⁴²

The word *khandika* refers to a class as section. For Ex., *Rig Veda Khandika*, *Balasikshe*,⁴³ stands for class of primary students learning Rigveda. There are differences of opinion among scholars about the meaning of the

word *Khandika*, apart from interpreting the word to be a class. Chidanandamurthy thinks that, the study of subjects part by part. The term *Khandika* comes from *Khanda* (Sanskrit), which means a part. In the context of land *Khanda* is a portion or a part or a unit or measure of land. Anyway here it must be understood as a class.

It is not known as to what was the actual method of teaching of all these subjects in the *Agraharas*. As M.L.Shantakumari says it is not known if there were any gradations in teaching or if there were any textbooks for this purpose. Anyway the proficiency of a person in a particular subject was put to test in a Learned Assemblies, when arguments and discussions use to take place in the presence of scholars.

Women and Education

So far as the *Agraharas* are concerned it is to be admitted that we have no means to know if women participated in educational activities either in teaching or learning in such institutions. Either inscriptions or literature doesn't throw much light on the social life and activities of ordinary women in those days and that too in *Agraharas*. "We find a reference to the nuns in Jaina monasteries, but it is difficult to say whether there were lady students in the *Agraharas*".⁴⁴ "In one stance we find a reference made to a grant of money for providing *sire* to the students. *Sire* ordinarily means the garment of women. But it also means a garment in general".⁴⁵

The Jaina Education System

Jainas also had paid attention for the education of young ones. The word '*antevasi*' is found in the Jaina inscriptions.⁴⁶ Here, the meaning of the

word can be taken as 'disciple' (*Sishya*) according to Chidanandamurthy.⁴⁷ To explain it further *Antevasi* means the one who stays with the preceptors (*Guru*), under the roof of the basadi. At times disciples might be living with the teacher in his house and leading life through alms (*Bhikshanna*).

In the *Vaddaradhane* of Shivakotyacharya there is a story titled *Sukumara swamijiya Kathe* (the story of Sukamaraswami). In this story a mother by name Kasyapi sends two of her sons Agni Bhuti and Vayubhuti to her elder brother Suryamitra to be imparted with education. Suryamitra keeps both of them at home and teaches them without expecting anything in return. Agnibhuti and Vayubhuti were leading their lives by begging alms.⁴⁸

The works of Pujiyapada and Saktaayana on Grammar seems to have been in use amongst Jainas.⁴⁹ A modern Kannada poet says "*Jainara Kavyada, Saranara Vachanada, Dasara Hadina eenadu*". (Kannada Literature has been enriched by the poetry of Jainas, the *Vachanas* of *Saranas* and the songs of devotional *dasas*). The Jains were first to compose poetry in Kannada in ancient Karnataka. For Ex., Pampa, Ranna, Janna, Chavundaraya etc. It seems again it was the Jaina Scholars who started writing commentaries in Kannada for Sanskrit works. A Jaina ascetic by name Divakara Nandi has written *Vritti* (Simplified form), titled '*Tattvartha Sutranugatha Karnataka Laghu Vritti*' and the original book of the same was written by Gridhra Pinchacharya.⁵⁰

Even the members of the royal family were imparted education and training in different branches of knowledge. For Ex., Vira Santara of 1060 A.D., a famous Santara king had expertise in *Arthasastra* (economics), *Gajasastra* (Science of Elephants), *Hayasastra* (Science of Horses). He was also well versed in playing several musical instruments, and testing precious stones.⁵¹

There is an extraordinary reference to a great Jaina Acharya like Akalanka Deva Muni. It is stated that Jina Dharma has deep rooted in the heart of this ascetic, having mastery over Agamas and all sastras. Akalanka Muni had proclaimed the greatness of Jinadharma to the world. He had mastery over logic, grammar and such other subjects. The most reputed ascetic Sri Vadiraja was the preceptor was like the weapon 'Vajrayudha' to the mountain of advocates of other philosophies.⁵² In another inscription there is a reference to Soyidevi, who observed *Sallekhana* and she was the disciple (*Guddi*), of the most famous *muni* Trividya Balachandra Muni who was well known for his discussions, Oratory, poetry, and analysis.⁵³ Actually these different aspects of knowledge indirectly speak of the type of education that was being imparted to Jaina disciples in the field of education.

"In Vaddaradhane, Agnibhuti and Vayubhuti the two disciples cum nephews of Brahmana (Jaina) Guru Suryamitra are said to have been imparted education in the subjects like four *Vedas*, *Agamas*, *Eighteen Dharmasastra*, *Mimamsa (Logic)*, *Nyayavistara (Jurisprudence)*, *Vyakarana (Grammar)*, *Pramanam*, *Chandam*, *Alankaram*, *Nighantu (Dictionary)*, *Kavya Natakangal (poetry-Drama)*, *Chankyam (Diplomacy)*, *Samudrikam (Palm history)*, *training Horses and Elephants*, *Charaka and Srusruta*, *Neumerology*, *Austronomy etc.*"⁵⁴

There is no information available about professional education like making sculptures or building temples, weaving, trade, medical etc. Perhaps these professions were hereditary coming from father to son/sons. Sudras could pursue such profession and there was no objection from the society. But for being prohibited from studying Vedas, the sudras could study *smriti*,

puranas and the great epics.⁵⁵ A Bombay Karnataka Inscription of 1072 A.D., records the names of a couple of professionals. But in, the present research study no such reference is found. Nevertheless in the society there should have existed different professionals in the Santara region and they were hereditary ones. The skill or expertise associated with such professions, make us call them '*aparavidya*', as mentioned earlier in the introductory part of this chapter.

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Chapter VII

Art and Architecture

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ART AND ARCHITECTURE

Art always reflects contemporary life, observed Arnold Houser. According to C. Sivaramamurthi, the art and literature are mirrors of culture. The artists always depicted the true life of the people, which they saw around them. The artists have always portrayed the contemporary life. Hence Indian art constitutes an illuminating documentary on life in ancient India in all its kaleidoscopic variety. Hence the study of art and architecture becomes very important to understand a regional history of a given region.

Jainism is essentially an ethical philosophy intended for ascetics the *nigranthas* "Freed of all Bonds" who leave the World to dedicate their whole life in search for truth and to proclamation.¹ According to Jaina philosophy the substances are real, characterized by existence, and are six in number. They can be broadly divided into the living (*Jiva*) and the Non-living (*Ajiva*). And Jainism admits of no intellectual creator who can be credited with the creation of this Universe.² There is no place in Jainism for God as the Supreme Being, creator and distributor of happiness and misery of fruits of action, worship and devotion. It is therefore reasonable to suppose that in the beginning there might not have been any Jaina worship of Cult images in temples. But human mind needs some support and resort and as such, out of respect for the liberated souls and Tirthankaras worship of the Jina images was started at an early stage.³ By God Jainism understand a liberated soul (*Siddha*) as well as Tirthankara, who is the highest spiritual ideal to which any soul can aspire.⁴ In Jaina sects we have two forms of worship *Bhava Puja* and *Dravya Puja*. Kundukunda an early Dravidian *Acarya* strongly supported *Bhava puja* in

preference to *Dravya puja*. And the Idols in the basadi remind us *Dravya puja*. Even though Jaina worship is regarded not as worship of a God-head or a deity, but of a human being who has reached perfection, of a soul freed from all bondage. Thus the idol, therefore serves more the purpose of a symbol of aggregate certain qualities than of a portrait of a Tirthankara or a *Mahapurusha* emancipated souls or *Siddhas* or Tirthankaras. By worshipping the idols the devotee remembers the qualities or virtues of the Jina and tries to imbibe them ones own life and being.

All the known Santaras structures are located in Humcha itself and belong to the Digambara Jaina creed. The Jaina temples are usually known as Basadis. The Basadis of the Santaras of Humcha period are not large and not many. But inscriptions suggests that there were few more buildings than the existing once scattered around the little township of Humcha and in some other part of Santalige-1000. But today except for the one found in Humcha Township and at Billesvara (around 4 kms) the nearby village around Humcha structures built during the period of Santaras of Humcha is available. So only with few surviving temples and Basadi's in Humcha an attempt is made to analyse the architectural features of Santaras of Humcha.

The most important Santara's temples seem to have been built under the royal patronage. These temples fall into two broad phases. Based on the stylistic grounds they can be classified as the **early phase** and the **later phase**. Even politically also they can be studied under two phase. The early temples built by the early set of rulers and the few later temples built by the later rulers of this dynasty. Except one or two temples the rest apparently dates from Vikrama Santara time onwards. For example, the King built a stone temple on the hill behind Humcha in S.819 (898 A.D.), as one of his inscriptions

on the wall records it. This temple was known as **Guddada Basadi**, until it was demolished few years back by the present Matha authority and a modern residential structure is built in front of the original structure. In the same first phase two more temples follow this Guddada Basadi by name **Sule Basadi** and **Bogara basadi** on the basis of stylistic grounds.⁵ This temple in the early phase is followed by one more small temple (Smallest of the group), the **Parsvanatha** temple in the **Panchakuta Basadi complex** and seem to have belonged to early period.

This group is followed by the **later phase** of architecture where only two major temples are found 1. **The Panchakuta Basadi** and **the Parsvanatha temple** next to Padmavati Temple in **Humcha Matha** complex.

Architectural Features

Plan: The Early Santara temple consists of square type *Vimana* with small antarala and a closed maha *mandapa* in front, which is broader than the garbhagriha.

Where as the Basadis of the later phase (especially the Panchakuta Basadi) is rectangular in shape and as the name itself suggests has five sanctum sanctorum in a row and has unbayed rectangles laid out longitudinally along north-south axis. To this Panchakuta Basadi one more open pillared mandapa was added in the front, which is slightly later in date compared to the original structure.

Elevation: In elevation most of the basadis has a *padabandha adhisthan*, For example the Parsvanatha temple, Sule basadi etc where as the Panchakuta basadi has *Manchabandha* class of adhisthana.

The *Bitti* or Wall: The Walls are severally plain in both early and the later phase but some times to relieve the monotony of the plain wall as wall pilasters are provided in few basadis. Wherever such wall pilasters are found they are invariably of the *Brahmakantha* type. (Tetragonal Column type), but the ridge of the fluted vase shaped pillar is shorter and in addition is repeated. The lower *lasuna* is carved in an inverted position. It's outline vaguely recalling the so-called bell capitals of early Indian architecture.⁶

The inverted *lasuna* is separated from the upper one by a broad intervening belt, a significant feature occurring also in the context of the Chalukyas of Kalyana architecture.⁷

Whereas in the late phase of architecture the walls not relieved by any architectural device, not even the usual wall shafts in fact no exterior decoration whatsoever.

The Superstructure: The superstructure wherever is present is *dvitala* and crowned by a *Brahmachanda Sikhara* (Square Type *Sikhara*). The superstructure represents the typical Dravida Order. The *Grhapindi* (Wall Cuban upper story) generally has the ornamental enrichment *Salapanjara* at the *bhadra* and *Kapotapanjara* at the *Karna* section.

The Interior of the Temples: In the interior of the closed *mandapa* are found four pillars forming the nave, sometimes beautifully ornamented. For ex., Bogara Basadi and Guddada Basadi. The Sanctum Sanctorum usually is quite simple and hosts a beautiful Tirthankara image on a decorated pita.

The Pillars: The pillars in some temples are *Brahma Kantha* (Square type). But in some old temples we come across the most exquisitely carved pillars of

many shapes. The different variety of pillars are seems to have well experimented by the Santaras architects. The different variety is discussed elsewhere.

Makara Torana: The freestanding *Makara toranas* resting on a pair of pillars was another most important architectural feature of Santara period. Usually they are set up as a rule at some distance in front of the doorway of the *mandapa*. The *Makara torana* (Crocodile Arched gateway) are known for the exquisite workmanship. But the earlier buildings however have lost this feature. But the broken pieces of them are placed in the precincts of the Parsavanatha Temple Courtyard. Right now only two such pieces are found intact. And both of them belong to the later phase temples. i.e. The Panchakuta Basadi, and the Parsvanatha temple.

Manastambha (A Free Monolithic Pillar usually found in front of Jaina Basadis): This is yet another interesting feature of Jaina Basadis including the Santaras of Humcha period. There are two such *Manastambhas* are seen in Humcha today. And the one in front of the **Panchakuta Basadi** is the most magnificent one and its beautiful low relief carvings attract the viewer. All the Jaina and Non Jaina monuments in Humcha are built by making use of hard granite as the raw material. This may also be one of the reasons that we don't come across a lot of carvings on the basadis. But at the same time the sculptural art though few, are the most beautiful art objects that we come across from Humcha region. They are known for fine proportionate carvings and also for a fine craftsmanship.

From the above description it becomes very clear that the architectural style of Rashtrakutas was mainly followed by the Santara rulers in the early

phase of their architecture, Where as in certain cases some of the architectural features innovated by the Santaras became more prominent in the later Chalukyan art style. But one can note that the Santaras did not blindly followed the Rashtrakuta art style (imperial style), but made certain new innovation in their architectural form. Hence the art critique Dhaky doesn't hesitate to call this style as Santara's architecture (and this style is mainly found only in this part of malnad region). The reason for new innovation for their architectural style is-

1. To adapt the architectural style in vogue to suit the thick malnad geographical location.
2. There might have already been existed a regional idiom because in the malnad region local artisan class who were well versed in wooden architecture seem to have existed (though inscription fails to throw any light on these artisans, but in the later inscriptions of the Keladi period speak of the artists hailing from Humcha region),
3. It's more of Jaina Temples, which basically is quite simple in its exterior forms, and devoid of any images of God and goddesses on its outer wall or even in the inner part of the temple also.
4. And lastly it's for the first time the state was formed in this thick malnad region and hence in the beginning the local artists must have had the liberty to experiment their skills in the construction of monuments. Because prior to the Santara temples particularly in Humcha region there are no remains of any early temples. Hence we can come to a tentative conclusion that the architecture of Humcha speaks of some new innovation and ultimately forms an architectural style of its own.

So the most important aspects of Santaras's architecture are summarized here.

- The Jaina Basadis are moderate in size. And they belong to the *nirandhara* order. This method they seem to have adopted from the Rashtrakuta temple style. Because the practice of constructing *nirandhara* temple has a great bearing on the temple plans of the subsequent period.⁸
- The basic ground plan of the basadi resolves into a square sanctum, *sukhanasi* and a closed *mahamandapa*.
- The temples are built on a simple *adhithana* of *Kapotabanda*, or *manchabandha* or *pratibandha* class.
- The temple walls are severally plain except for some pilasters decoration. Again the feature adopted from the Rashtrakuta Art style.⁹
- Only at Kammateshwara temple and at Bogara basadi a row of high relief sculpture are seen below *hara* on the underneath of eve of the structure.
- Wherever the superstructure is seen it's of Dravida order (some times very archaic in form). For ex The Kammatesvara Temple at Humcha.
- The doorframe of the closed mandapa is elaborately treated with *sakha* designs i.e., *Patra*, *vajra*, *bhuta*, *naga* and *nagini*, *mala* etc.
- The pillars are usually square (*Brahmachanda*), but we also come across other designs such as fluted or bell shaped (*srikara*) etc. Some of the pillars are known for exquisite carvings For ex., Guddada Basadi pillars.

- The ceilings of the *mandapa* is usually of *Astadikpala* variety with the central 9th bay consists of dancing Yaksha or Indra, or in case of the Brahmanical temple it's dancing Siva at the center.
- The *antarala* is small and simple.
- The *Garbhagriha* consists of *Simha pita* and usually has seated Jina in *dhyana mudra* posture, or sometimes the Tirthankara in *Kayotsarga* posture, for ex .The Parsvanatha Basadi in Panchakuta complex has a *Kayotsarga* Parsvanatha Jina image of a very small size.
- At the entrance to the temple usually we come across an exquisitely carved *Makara torana*, which is a special feature of Santara's architecture.

With this brief background now the existing temples are taken for a detailed discussion. To begin with we can start with the temple that belongs to the Rashtrakuta period but renovated during the 12th century A.D. The temple is well known as the **Kammateshwara Temple** (a Brahmanical Temple). From the architectural point of view this is one of the most archaic temples, which speak the proto form of Dravida style of architecture.

The Kammateshwara Temple: (Plate 2 and 3)

The temple is located half a kilometer away towards the south east of the present Jaina matha. This temple is relatively in a good state of preservation and is situated on a private land.

On plan the temple consists of two parts the square garbhagriha and the square closed *mandapa*. The *garbhagriha* measures 2x2 mts and the *mandapa* 4x4 mts.¹⁰

Elevation: The temple has a simple *adhithana*, and a plain wall. The lower part of the wall is horizontally moulded vaguely in the pattern of a railing. The moulding on the side is quite distinct with projections at the bottom. The wall of the temple is severally plain except for some wall pilasters at regular intervals to break the monotony. But the wall pilasters are restricted only to the *mandapa* wall only. The *kapota* is beautifully carved with *kudus* on the extreme side at regular intervals. The roof is almost flat, but tending to slope down towards the edges. Above the *kapota* of the *garbhagrigha* the *hara* portion is absent. But there are two rows of projecting blocks in imitation of wooden rafters beneath the *palaka*. The temple is treated with square shaped *sikhara* (*Nagara Vimana*), with the roof curving towards the edge on all sides. The *sikhara* is further treated with ornate *Chaitya* dormers. The temple belongs to *ekatala* order of the Dravidian style.

The front doorframe of the *mandapa* is quite plain. But above the upper doorjamb is seen the decoration of Five *Purna Kumbhas*, (pots) indeed a very rare feature seen in temple architecture. The *mandapa* consist of four *brahmachanda* types of pillars with a small Nandi image in the center. The ceiling is of a simple *samatala vitana* type and consist the *Astadikpala* carvings on eight quadrants and central ninth quadrant has a figure of Nataraja accompanied with Kartikeya and Ganesha at the center. Where as the borders of the quadrants are further decorated with lotus medallions. Even the square pillars in the center are beautiful carved and supports the typical *taranga potika* brackets with middle band.

The inner doorframe of the *mandapa* that leads to the *garbhagriha* is also quite plain with *trisakha* order. The *lalatabimba* has seated Gajalakshmi anointed by the elephants. Above this door frame there is a depiction of a row

of high relief sculptures representing the dancers and musical playing *ganas* playing drum, bugle, flute etc. The *garbhagriha* consist of a shiva linga, which is popularly known as **Kammateshwara**.

The temple particularly underneath of the eve there is a row of sculptures all around. Very interestingly there are few stories of **Panchatantara** are beautifully depicted. For ex., **The story of Lion and the Rabbit, the story of Snake and Mongoose, the story of strange companion etc.** Other than the **Panchatantra** stories there are also the depiction of some animal figures, (Lions and Elephants), few erotic sculptures, and so on. But owing to the weathering action they are much effaced.

A careful study of this temple reveals that it was originally consisted of a small *garbhagriha*, but little later a closed *mandapa* was added to this shrine. This is clearly proved by the running sculptures underneath the eve of *garbhagriha* vimana, which abruptly ends and once again to match the same they had made yet another row of sculptures on the underneath of *mandapa* wall also. On the basis of the inscription the temple is dated to C.8th century A.D.

Sule Basadi

This is according to M.A. Dhaky the oldest of the four buildings (early Phase) at Humcha. But no one knows why the derivation of the name **Sule Basadi**, (*Sule* means a Prostitute) because even in the contemporary records there is no such term is used. Locally even today people call this Basadi as **Sule Basadi**.

But unfortunately the Basadi is totally dilapidated and covered amidst the thick vegetation and it's totally unapproachable. So from the photographs produced by M.A.Dhaky and the explanation given by him¹¹ an attempt is made to describe this Basadi. According to Dhaky, this basadi is the largest in the early phase of temples and measures about 17 feet in width.

The adhisthana of this Basadi is of *Kapotabandha* class and on the *karnas* are *Panjarakoshthas* with very shallow slit niches, as also on the *bhadras*. The bosses of the *nasika* dormers of the *Panjarakoshthas* and the *kapota* of the *prastara* are left unfinished. The temple has lost its *mandapa* and also devoid of a superstructure.

Bogara Basadi : (Plate No 5 to 10)

This basadi is located right behind the present day matha at the foothills of Billesvara. On the stylistic grounds this basadi follows the Sule basadi. Unfortunately of late on the original structure the matha people have constructed a modern structure but still the older fabric is still intact. Judging from the elegant proportions as well as the high quality of workmanship, it must rank among the most beautiful temple of this period in *Karnatadesa*.¹²

The *vimana* is based on an unusual type of *adhisthana* probably a variety of the *Pratibanda* class, where often the *tripatta kumuda*, three strata of *alinga antarita* courses are piled followed by terminal *kampas*.

The wall is relieved by *Brahmakantha* pilasters very similar to those of the Sule basadi though less archaic.¹³ above the *uttara* of the *prastara* is a figural band compounded of three different varieties of *malas*, *hamsamala*, *bhutamala* and *vyalamala*. The *kapota* of the *prastara* bears an *alpanasis*,

which are placed coaxially with the wall pilasters. The *mukhapatti* of each *alpanasi* (chaitya dormer motif) shows a crispy cut, elegant and richly rendered vine ornament. The *gadha* (large central cavity in a nasi or Chaitya dormer motif) harbours a seated Jina figure. Where as in one pillar there is a relief of Parsvanatha and Bahubali.¹⁴

The chain of decorative elements above the *prastara* consists of sensitively shaped *kutas* and *salas* and those applied over the *kapota* of the *hara* recesses are very richly carved (as if they are jewellery). Thus this temple is so different in its style compared to any other architectural style in South India.¹⁵

A lion head crowns the nasika dormer in each case. A Jina head peeps out from the *Gadha* (large central cavity in *nasi*) of the *Sala*, a *Kinnari* head from that of the *Kuta* and a *Vyala* figure from that of the *Hara*.

The superstructure is formed by a *grhapindi* (wall cube of an upper storey) with a *bhadra* projection (central offset in plan and elevation), which is enriched with a *sala koshtha*, while the *Karna* bears a storied *Kapota panjara*. The latter feature is special to this style and has a bearing on the development of the wall surface of *Karnata* temples built during the subsequent period of the Chalukyas of Kalyana.¹⁶ the *griva* and an ugly modern attic chamber with tiles roof now conceals *sikhara*. Its *mahanasis* have the same kind of vegetal enrichment as found on the *Kutas* and *salas* but in a somewhat enlarged form. Their *gadha* cavities contain seated Jina figures.

The short *antarala* connects the *Vimana* to the closed *mandapa* (measuring 20 feet 5 inches wide). The closed *mandapa* outwardly is a simple structure with an *adhisthana* of the *padabandha* class.¹⁷

The doorway has no guardian figure and the surround consists of only two *sakhas*, the outer one decorated with deeply undercut and powerfully rendered scroll. The images of *Sankhanidhi* and *padmanidhi* are carved above rather than below the doorjamb. The proportion of height to width is unusual.

The shaft of the four standing *Brahmakantha pillars* (tetragonal column type) inside the hall is enriched with ornamented detail of a very superior kind. There is, first just above the cubical base a vertical scroll band (as seen in the Rashtrakuta Kailasa temple at Ellora). Next we find a broad belt consisting of a *grasamukhas* (gorgon face of head) emitting jeweled ropes and foliate scrolls succeeded by yet another band containing a crispy carved undulating vine.

The *malasthana* is surmounted by a shapely *lasuna* (ridged or faceted or fluted vase shaped pillar part at the upper part of the shaft) with an impressive centrally carved, floral motif or the *nasi* dormers bearing a seated Jina. The rich exuberance and the crisp carving of the applied ornament is in keeping with the high standard of decorative work maintained throughout the best example in Karnataka.¹⁸

The other pillars are carved in the same spirit of richness though the pattern is slightly varied. The bell of *grasamukhas* and undulating creeper band is here replaced by one with nude Jina figure (Parsvanatha and Bahubali in one case) and an exquisite *Manibhadra* respectively.¹⁹ The walls were rather plain. The *nasi* on the *lasuna* face, which has good decorative detail and the Yaksha Sarvanubhuti in the cavity, is in form, strongly reminiscent of Rashtrakuta types.

The lion throne (*simha pitha*) inside the *garbhagriha* is as old as the temple, but the image seems to be recent replacement. Although the temple

was built under royal patronage but it's very modest in its size but has excellent carved pillars inside the Mandela hall.

Guddada Basadi: (Plate No 11 to 14)

The temple is located on the hilltop and was built in 898 A.D. by Vikrama Santara for Mauni Siddhanta Bhattaraka, a pontiff of the Kondakundanavaya of the Southern Digambara Church.

Unfortunately the temple was pulled down to give place to a modern cement structure. From the remains of the dismantled temple spread over the site, it is clear that in style, plan and dimension the temple was somewhat similar to the Bogara Basadi.

From the brief description of Fischer,²⁰ the temple seems to have had a *Vimana, antarala, a mandapa*. The temple from outside was severally plain. The pillars of the mandapa seemingly were later and possibly of the 11th century. The *adhithana* was of the *kapotabandha* class. The *misraka* pillars that once were in the mandapa show a plain cubical base, the shaft immediately above being decorated with a pattern consisting of elongated overlapping petals with frilled edges. Above it one can see a bell shaped upper shaft which is furtherer decorated with jeweled strings and *grasa kinkiini* (bell with suspending chain dangling from the gorgon mask) This is followed by a *malasthana* (pillar part below the *ghata* (capital) decorated with pearl and floral festoons) and *lasuna* (ridge or faceted and fluted vase shaped pillar part (at the upper part of the shaft) decorated with a series of petalled ornaments. All in all, this seem to be a rather rare type of decorated pillar and M.A.Dhaky says that they are among the most beautiful variety of pillars in Karnataka.²¹

Fragments of a *Panchsakha* doorframe indicate that it possessed *patra*, *bahya* and *ratnasakha* the other two left plain. In style it somewhat later and may belong to early 11th century A.D.

Humcha Parsvanatha Temple: (within the Panchakuta Basadi Complex): (Plate No 15)

The last temple of the early series at Humcha is the south facing *dvitala* temple of Parsvanatha now relegated to a subsidiary position in the later Panchkuta basadi complex. Its temple is *dvitala vimana* and resembles the Upper Shivalaya at Aihole. The width of the *Vimana* is only 7 feet 9 inches and has the *mandapa* measures 14 feet and 8 inches. Most of the characteristics of Bogart based, accepting the decorative pillars of Bogart Based is repeated over here.

Elevation: The temple has a simple *padabandha adhisthana*. The bitti is quite plain except for intermediate simple pilasters. The *Bitti* is surmounted by another *Vimana (a small sanctum sanctorum)* and then it has a typical Dravida style of superstructure with *nagara sikhara*. The shikara resemble those of the Bogara Based. The four pillars in the mahamandapa are unadorned but otherwise are similar to their counterparts in the Bogara basadi including the *taranga potika*. The central ceiling of the mandapa has the *Asta Dikpala* ceiling with a Yaksha in the central quadrant ceilings of this type became common a little later in other styles in Karnataka notably those of Nolambavadi and Gangavadi.²² But this *Astadikpala* ceiling is seems to have changed the direction while resetting the ceiling and are not found in their respective direction. A row of ganas playing the different musical instruments is carved in the architrave of the mandapa doorway, which leads to the garbhagriha. One

more interesting point to be noted in this closed pillared *mandapa* is on the beams at the cardinal points have monosyllabic direction notices. But unfortunately while resetting the ceiling the east becomes west and vice versa and north has become south and vice versa. The aisle around the mandapa has sloppy roofs over the walls directly and projecting a little further. (This is yet another feature that we come across in Malnad region, because of the heavy monsoon zone).

The **Parsvanatha** basadi is possible the **Paliyakka basadi** founded by Lady Paliyakka according to an inscription of the mid 10th century built into its wall.²³ Its style is little more advanced than the **Bogara basadi** and the **Guddada basadi** and a date to the first half of the 10th century seems to be more plausible.²⁴

It has been suggested that the Parsvanatha basadi under discussion may have been constructed from the material of the old, original Paliyakkan Basadi in 950 A.D., which is the date of the inscription and thus the date of this temple. There is, however, no structural evidence suggesting the rebuilding of the temple.²⁵ The shrine is modest in size and without any decorations and it becomes very difficult to believe whether this temple was really built under royal patronage.

The Temples of the later Phase (C. 1060- 1142 A.D.):

Vira Santara rebuilt the ancient family shrine of Jakkiyabbe Padmavati in Humcha to which his consort Chagaladevi added a Makara *torana* in 1062 A.D.²⁶ More temples were founded in Humcha at this period. For example a

village headman and burger Pattanaswami built a Jinalaya known as **Pattanaswamy Jinalaya or Tirthada Basadi** in 1065 A.D.²⁷

Vira Santara's son Bhujabala Santara founded a Jaina temple called **Bhujabala Jinalaya** in 1065 A.D. and also granted donation to the afore said temple built by Pattanaswami.²⁸

In 1077 A.D. Ganga Princess Cattaladevi the sister of queen Vira Mahadevi, (consort of Vira Santara II), founded a temple called *Urvitilaka* Jinalaya or Panchkuta Basadi in memory of her parents, brother sister, sisters husband etc.²⁹ All these temples were built in Humcha proper.

Yet another temple was built in a place called **Danasale** (Tirthahalli taluq), which was suppose to be the replica of Panchakuta Basadi (as mentioned in inscription "*pratimabhaddavage*") but unfortunately no remains are seen today. As per the inscriptional reference the temple was built in the year 1148 A.D.³⁰

Thus the Santara dynasty as mentioned earlier had continued to be an ardent patron as well as follower of Jainism. The pontiff to whom they owed their spiritual allegiance belonged to the Dravida Sangha of the Digambara Jaina faith.

Architectural Features

The extant buildings of the period have been planned as unbayed rectangles laid out longitudinally in east-west or north-south axis. The exterior is quite simple. The walls not relieved by any architectural device, not even the usual wall shafts, in fact no exterior decoration what so ever. The columnar

interiors however, and even more the Jina sculptures seen with in the sanctum sanctorum, within the sanctuaries are notable ones. Some of these Tirthankara images have a lot of lustrous shine and they are quite handsome and usually shown seated in *Dhyanamudra* posture, and some times they are shown in *Kayotsarga* posture.

Humcha Parsvanatha Temple

Traditionally it is one of the most sacred basadi. Hence it forms the principle Jaina temple in Humcha region. This basadi is located next to the *Lokkiyabbe Jinageha* a newly built temple of Goddess Padmavathi. The original Parsvanatha temple must have been built by Jinadattaraya, suppose to be the founder of the dynasty and dated back to 9th century A.D., but the present structure seems to be replacement in Vira Santara's time and dates back to 1062 A.D.

The east-facing temple is a plain oblong structure, divided into three chambers. a) The Garbhagriha, b) a closed pillared *mandapa* c) yet another front closed *mandapa*.

Inside the sanctuary are the beautiful sculptures of Jina Parsva, Yakshi Padmavati locally called *Lokkiyabbe* (the dweller of Lokki tree) and Yakshi Sarvanubhuti (converted into Dharanendra).³¹

A cross lintel inside this *garbhagriha* has been supported by the two simple but ancient looking pillars. According to Dhaky these two pillars from the architectural point of view belong to the original structure (perhaps the reminders of the ancient building of Jinadatta's time).

Flanking the doorway of the entrance to the Garbhagriha in the closed pillared mandapa has a pair of standing figures of Kamatopasarga **Parsvanatha** Jina sculptures (Parsvanatha with a surrounding narrative of the “*Upasarga*” or tormentations inflicted on the Jina by the dark power of the demon Sambara i.e., **Kamata**).³²

The second or the later added front hall has **Srikara Pillar** (lathe turned bedstead like round shafted pillar). Pillars in the nave elaborately moulded, shaped and ornamented with pearl festoons jewel band and *vasanta patti* (band bearing vegetal scroll carvings). This second hall judging from the style of pillars must have been added in early 12th century A.D.³³

To this latter hall was added a *mukhamandapa* in the Vijayanagara style of C.15th century A.D. A *torana* had been set up at some spot in front of the temple (by Chagaladevi in 1062 A.D.), But unfortunately it's not in situ today and a fragment of it is lying in the precincts of the Parsvantha temple which may be a part of the original *Makara torana*.³⁴ It's one of the most beautiful architectural remains which throws light on the artistic skill of the artisans of that period.

Humcha Panchakuta Basadi: (Plate No.17)

As stated in the inscription the **Panchakuta** basadi or “*Urvi Tilakham*” Jinalaya was constructed by Ganga prince Chattaladevi, Whose sister was queen Mahadevi the wife of Vira Santara. This Chattaladevi along with her sister's four sons got erected this Panchakuta Basadi as sepulchral monument in memory of her deceased parents, sister Veeramahadevi and her husband and their brother Rajaditya. As per the inscriptions the foundation for this

temple was laid in Saka 999 (1077 A.D.), by washing the holy feet of Jaina Acharyas Kamalabhadra Deva muni.³⁵

The temple is facing east and forms a complex of it's own, because the whole temple is surmounted by an enclosure wall and there are two more small temples with in the complex one is the south facing the **Parsvanatha temple**, and the other one north facing modern structure dedicated to **Chandranatha Tirthankara**. In between the two small shrines, in the center of the complex one can see the beautiful **Manastambha** of the temple and a **Bali pitha** built within a pillared mandapa.

The temple as earlier stated like the Parsvanatha temple is virtually featureless and this might have been the stylistic intention for this period in this locale, in accordance perhaps with some liturgical injunctions of the Dravida Sangha. The longer axis of the temple is laid along northwest and the rectangle is divided into two halves the first one containing five cells containing five Jinas with **Parsvanatha** in the central cell, the other four possibly are Rsabha, **Santi, Aristanemi, and Vardhamana**.³⁶ The second larger half of the rectangle (measuring 17mts X 7mts) represents a pillared Hall (It's mentioned in inscription as *badagana Pattasale*). Here one can see a group of five pillars in a single row (one central pillar is supported by surrounding four smaller pillars and altogether they are four in number).

The central square of each hall supports a compartmental **astadikpala** ceiling with a figure of some dancing **Yaksha** (or Indra in the central or ninth quadrant).³⁷ To this great rectangular whole is attached at the east a **pillared mukhamandapa** into which open three ornate doors of the **Pattasala**. The northern doorway has six **sakhas** – **bahya (Padmapatra) mala, stamba,**

amara or gandharva, valli and ratna). At its lower section of doorjamb bearing **guardian figures** there appears a **set of five figures**, which include *naga (nagini at a corresponding opposite position), pratihars and camaradharini or padmadharini*. The introduction of naga and nagini in one of the *sakas* is introduced by the Rashtrakutas.³⁸

The wall pilasters flanking the doorframe harbour larger panels with a set of *dvarapalas* (a detailed description of these two *dvarapalas* is given under the heading of sculptures). The central doorframe curiously had been less carefully designed but by way of compensation have huge life size and the most beautiful **detached door** guardians (probably **Parsva Yaksha alias Dharanendra**), inclining and hence masking the flanking wall pilasters.

The southern doorway resembles the northern but differs in a few details and rendition; there is, here for instance, a *vyala sakha* in lieu of *bhuta sakha* and the form of the creeper and its detailing are prosaic.

The Mukhamandapa

This mukhamandapa has columns that represents lathe turned pillars (*Srikara*), *chitrakanda* (square columns type with square block below the *lasuna* and a series of bands, often ornamented and usually three, between, the *jangha* and the square block), *Bhadraka* (square pillars with recessed corner) and *Vishnu kanta* varieties (octagonal pillar type), all unornamented but the lost two (*Bhadraka and Vishnukanta*) at least elegant in shape. Excepting the four *Srikara* of the nave, the rest are all slim.

A *makara torana* is applied at the entry paid above the *hasti hasta* stairway or balustrade flanking the flight of steps at the entrance to the basadi.

The makara torana is richly carved and known for superb execution. It is the Rashtrakutas develop the *makara torana* into an independent unit unconnected to the *garbhagriha dwara* as seen in early Chalukyan temples.³⁹

The balustrade is very ornate. In the one side of the balustrade the artist has depicted in high bas relief a *Mriga's* (lion) and with the mriga's tail is seen the monkey. Is it here the artists is trying to represent the '**Vanara dvaja**' and '**Mriga lanchana**' of the Santaras emblem and insignia? Because so far except for the inscriptional reference, nowhere we have come across the actual specimen of their emblem. Where as on the other side of the balustrade one can see the high bas-relief sculpture of Lion subduing elephant and two persons are showing their back and running away. Unfortunately the superstructure of the basadi cannot be because the whole thing is covered under a modern tiles sloppy roof.

In the *pattasala* or inner-pillared mandapa one can see a beautiful images of **Yaksha Dharanendra**, Sasanadevi **Padmavathi yakshi** and the **Srutadevi (Jaina Sarasvati)**, which appears to have been executed in the same style as the two large **dvarapalas** at the central door of the *Pattasala*. A least one of the three can be dated to 1147 A.D., set up in the year by Pampadevi sister of Vikrama Santara IV.

The Chandranatha Basadi

This modern like structure is facing north and forms the part of the Panchakuta Basadi complex. Except for the idol of Chandrantha Tirthankara rest are of modern times. The temple is built on a simple platform and has severely plain recently plastered wall and the superstructure is also covered

with modern tiles. The **Chandranatha Tirthankara** inside the garbhagriha is standing on a *pitha* in *Kayotsarga* posture. He stands under the canopy of *makara torana* under *trirathna chattra*. The *prabhavali* is of pilaster and *makaras* emitting the *patra sakha*. The halo *prabhavali* at periphery is treated with spring of lotus and is flanked by two *chamaras* on either side (instead of *Chamaradharis*). Below near his feet *chaturbhuja* yaksha and Yakshi, who are shown in *tribangaha* posture, flank him. At the bottom of the *pitha* is seen his symbol the crescent moon, along with his *vahana* the elephant.

Inside the *mandapa* hall there is a collection of wooden carved plaques, which seems to be the parts of some **Chariot**? The small sculpture panel consists of *bharavahakas* (weight bearer), dancers and drummers and so on.

The Manastambha: (Plate No.21)

The earliest reference Manastambha is dated back to Kushana period of not earlier. It has on top four Jina figures facing four different decorations.⁴⁰ Thus the existence of the practice of erecting manastambha in front of Jaina shrines became a common practice. Even the Digambara text Adipurana describes a type of pillar known as Manastambha, in the first rampant of *Samavasarana* (congregational hall) erected by Gods in which Tirthankara delivers his sermon). Being erected by Indra, they were called Indra *Dhvajas*.⁴¹ The set up of freestanding pillars is a hoary practice. We have standing example of Dharma stambhas set up by Asoka Maurya, which were Buddhist. In the earlier period instances like the *Garuda dvajas* at Besnagar datable to C. Second Century B.C. and more frequently later on Dhvaja Stambhas in front of Brahmanical temples at Nagarjunakonda, Bhumar, Aihole and Ellora are well known.

From the beginning of 10th century the Ganga Kings erected Manastambhas frequently in front of Jaina Basadis. For example Kuge Brahmeshwara column on Chandragiri hill, Tyaga Brahmadeva pillar at Vindhyagiri both at Sravanabelgola and Manastambha at Kambadahalli.⁴²

The *Manastambha* usually consists of three parts. It is an important feature of Jaina architecture. The manastambha are colossal stone pillars erected in front of the basadi; they occupy the place where the *Dvajastambha* or *Garuda stambha* or *Deepa stambha* erected in front of the Brahmanical temples.

The *Manastambha* erected in front of the **Panchakuta basadi** is a most beautiful architectural edifice. The pedestal of the *manastambha* is built in three tiers vertically in a receding order. It is the pillar crowned with a small-pillared mandapa. The *manastambha* is made out of black schist stone. It measures approximately 50 feet or 26 mts from ground level to the top. The *adhithana* is square in plan and can be conveniently called the **Asta dikpala adhithana**, because at the cardinal direction it has the high relief sculptures of Asta Dikpala. It consists of *pada*, *adokumuda*, *kantha*, *kumuda* and *adokumuda*. The *pada* moulding all around has a pair of squatting lions facing front flanked on either side by a pair of *simha vahana* yaksha and yakshi astride lions. Only one panel fits into the same *pada* moulding at the cardinal directions and projecting from the *pada* are the sculptural representations of *Asta Diggajas* and some of them are shown along with creepers, for example the elephant of the south-east, south-west, north-east and north-west. The animals are highly ornate. All the elephants are shown with sufficient plasticity and breathe life. The northeastern elephants at its left side have a *darpana sundari* with a *darpana* in her upright hand and lotus bud in her left hand.

The *kantha* and the *pada* moulding are separated by an *adokumuda* moulding which at the corners has a very low sculptured lenticular decoration. Most of these appear to be a *mithuna* (erotic) sculptures of human, animal and birds. The *kantha* moulding is made up of huge slabs, which are sculptured into panels of *dikpala* (guardian deity) each. Immediately succeeding the *kantha* is *adokumuda* moulding. The slope curvature once again has the *mithuna* sculpture four each on the sides. Resting on the *adokumuda* moulding, which supports approximately 14 mts high *manastambha*. The *manastambha* has a tall square base and with the sculptures of Parsvanatha on the west, facing Panchakuta basadi.

The shaft is octagonal fluted with *madyabanda* (middle band) decoration dividing it into seven parts. After $\frac{3}{4}$ of height of the shaft it has a canopy on top and has an octagonal capital and a *palagai* or abacus (square in shape) with provision for hooks at it's under surface for *kinkini* (small) bells. Above this is the *sarvotabhadra* pavilion having an elegantly sculptured *pushpa phala* bearing seated Yaksha on four sides. The pavilion is surmounted by a *kalasa*. Thus the *manastambha* is a remarkable part of the basadi.

Bali Pithas OR Offering Stands

In accordance with the *agama* principles the Bali stones have been customary placed at various spots meant for them.⁴³ The chief of the *balipitha* is erected in front of *dvajastambha* facing the sanctum. Though the ideal of *balipitha* seems to be a Hindu tradition even in the Jaina architecture or in front of the Jaina Basadi are also seen such *bali pithas* (because Jaina architecture is nothing but the continuation of Brahmanical architecture). The *bali pitha* are usually open is provided with a pavilion raised on four lathe turned pillars and has a lotus-designed ceiling in the center and it's sloppy on the sides. The

pillars has a square base, circular shaft another noteworthy feature is a cushion capital treated with sculptures of elephants, yaksha, *kirtimukha*, Rati *Manmatha*, *nagabandha*, kubera, etc. Most of the corbels have the sculptures of Yaksha, Yakshi, Naga, Female dancers, Yakshi couple, *shardula* (Narasimha), *vyala* (mythical hybrid animal) and *Gandaberunda* (a mythical bird with two heads) in flight with a female figure. In the center of the pavilion is *padma* designed circular *bali pitha* resting on five tiers with corner offset square mouldings.

The Beautiful Tank at Humcha

To the southwest of the village, a little inside the hilly woods are this elegant but partially damaged, square *Kunda* or step-well. It's upper as well as lower inner facing show a series of panels displaying full-blown lotuses and diamond shaped floral motifs between the *galapadas*. At the central points of each of the three sides of the *kunda* descended a stair way flanked at the lower end by totemic elephant pairs. At the fourth side is a *pranala* conduit through which is conducted a very thin stream of water to collect at the central pool. Five steps continue all around the lower reaches and are pierced only by the three descending stairways each flanked by a pair of she-elephants. It is difficult to date the *kunda*, arguably though it could be of a date somewhere in the early years of resurgence of the Santara power, probably built in the sixties of the 11th century.

Billesvara Group of Temples

Very close to Humcha around 4kms there is a small town at the foot hill of Billesvara *bhetta* (hill). At present there is only one temple complex locally known as **The Billesvara Temple**. The whole temple complex is surrounded

by a *prakara* wall and within this ***prakara*** wall there is at present one main temple and with two subsidiary shrines i.e. **Kala Bhairava temple**, and **A name less temple** with a small Shiva linga inside.

The main temple seems to be an ancient temple but no remains of the ancient relics are seen. The temple on plan has a *garbhagriha*, *sukhanasi*, and a closed *mandapa* and one open *mandapa*. Except for the Billesvara Linga inside the *garbhagriha* and two sculptures placed within the *mandapa* a) **a Mahishsuramardini sculpture**, and a **sculpture of Dwarapala** no other ancient art is seen in this temple. Recently the temple has undergone a lot of renovation and is a living temple till today. And one of the inscriptions of Humcha region clearly states that Billesvara was serving as an important **Kalamukha Saiva Center** and there flourished one Matha also to which, Bira Santara of Santalige-1000 has donated a village by name **Goravara palli** free of all taxes.⁴⁴ The inscription was dated to 1062 A.D.

But from the architectural point of view the two small shrines (**Plate No: 42**) beside the main shrine is very important. They are built on a high platform and consists only a very small *Garbhagriha*. In one of the *garbhagriha* there is an image of Kalabhairava (Broken, and recently the local villagers replaced the original Idol with a new one and renovated this temple), and the second one has only a small linga (unnamed) inside the *garbhagriha*. But both these temple superstructure attracts the attention of art historians because they have as superstructure, which is generally known in art term as Pida **or Phamsana** or a common usage known as **Kadamba Nagara (step pyramidal type)** form of architecture. This is the form usually adopted in the early period of Karnataka architecture as they are found in few temples at Aihole of the Chalukyas of Badami period. For example, the Mallikarjuna

Temple, or unnamed temples at Hale Mahakuta etc. Thus from the architectural style of these temples they can be dated around 9th or 10th century A.D. and thus they provide a link and indicate the further development of this **Kadamba nagara** style of architecture in this malnad region. The further continuation of this style one can see in yet another temple built during the ruling period of yet other feudatory rulers of malnad region known as **Hosagunda** rulers. In Hosagunda there exists a temple by name **Isvara temple** and attached to this shrine there is a subsidiary shrine (nameless temple) which has **Kadamba nagara** style of sikara.⁴⁵ Hence these two temples at Billesvara become very important for us because they establish a link between the earlier and the later structures which carry this architectural style.

But more than the style the Billesvara group of small shrine attracts the attention of Art historians because it possesses two rare high relief sculptural panels seen on the inner walls of this temple Garbhagriha. The iconography of these two sculptures will be discussed in detail at the later part of this chapter.

Santara's Sculptures

The basic philosophy underlying Jaina religious practices has no place for the God in the form of idols. However, the human mind in this world is full of countless miseries, frustration and so on and craves for something to fall back upon to some support, to sustain and strive again and again. So the Jaina worships the non-attached to the worldly order and passionless **Arhat** who neither favours nor frowns upon. **Tirthankaras** or **Arhat** and a **Kevalin** are the ones who have emancipated from **Karma** bondage. Still the Jainas worship him and installed their images and erected many shrines in their honour. Thus

the image of Tirthankaras in the basadi or as loose sculptures is shown only in two forms.

- a) *Kayotsarga* posture (Standing posture in deep meditation)
- b) *Paryankasana* posture (Seated in *Dhyanamudra* posture)

The Acara Dinakara describes *Parikaras* of a Jina image as follows: below the figure of a Jina is the *Simhasana*, with figure of elephants and lions on two sides of the Jina (in the center, sitting in *Padmasana* or standing in the *Kayotsarga* posture), are two *chowrie* bearers (*chamaradharis*) and two attendants with folded hands (*anjali-kara*). Over, the head of the Jina are, in order, the triple umbrella.⁴⁶ All the Tirthankara images are based on the fundamental conception of the *Maha Purusha Lakshana*.

Thus even in Humcha region the idols are installed on a moulded pitha. Usually the *pitha* appear either in the form of ***Simha pitha*** (Lion throne) (because the Tirthankaras before attaining Jina hood usually belongs to the Royal families) or ***Padmapitha*** (Lotus throne) in Humcha region. Some of the Jina Tirthankara images also have *prabhavali*, in the form of *Makara torana* variety. Further most of the sculptures have the representation of Royal attendant on the sides.

All the important sculptures of the Santara period are made out of **black Granite stone** and some of the images are known for their lustrous polishing.

The Parsvanatha Tirthankara: (In the central garbhagriha of Panchakuta Basadi): (Plate No 22):

It's found in the central *garbhagriha* of the Panchakuta Basadi. It is in *paryankasana* posture. The Tirthankara sits on a *simhapitha* with backrest

terminating at each end with *vyala* and splendid *makara* on the back of which water deities ride. The icons measure 3.25 X 1.75 Mts. The Tirthankara has seven hooded snake canopy over his head. Above the canopy is *trirathna chattra*, which is beautifully carved as a *padma* creeper, which once again consists of lotus designs and two drummers and two devotees on either side of the *trirathna chattara*. There are semi circular lines marks are shown on his chest. There are royal flywhisk (*cowries*) bearers on the sides. These *chowrie* bearers are further decorated with *makara kundala*, *haras*, *Ratna yagnopavita* (Sacred thread), *katibandha* and so on. They are holding flywhisk on the one hand and *phala* in the other.

a) There is yet another image of Parsvanatha (**Plate No 54**) in the small shrine within the Panchakuta Basadi. The sculpture is partially mutilated. It measures 59 x 42 Cms. Once again the icon is shown in *Kayotsarga* posture, but unfortunately out of the seven snake hoods above the Jina's head, three are mutilated. This Tirthankara is accompanied by *chaturbhuja* (four hands) Yaksha and Yakshi figures. They carry *pushpa* and *phala*. They are once again richly ornamented. The *makara torana prabhavali* of the icon is also mutilated. The image is standing on a plain *pitha* with east facing *pranala*.

The Chandranatha Tirthankara: (Plate No 25)

The icon is located in the north facing modern structure. The icon is in good state of preservation and made out of black schist stone. It is in *kayotsarga* posture flanked with four armed Yaksha and Yakshi at his feet. The yaksha figure bears attributes such as *pushpa*, *vajra*, *cakra*, *bahubijaphala* and shown standing in *tribangha*. Whereas, the Yakshi carries a sword, *Vajra*, *pasha* and *ketaka (gurani)* in a cyclic order in the hands. The Jina is

surmounted by an ornate *makara prabhavali* with *Trirathna chattra*. The *pitha* consists of an elephant pedestal and has moon crescent *lanchana*, which is a symbol of Chandranatha Tirthankara.

Other than the idols there are many other loose sculptures of Yaksha and Yakshi. Especially the Yakshi cult became more and more popular and some times independent shrines for Yakshi's are built. For ex Padmavathi Yakshi is an important Goddess of Humcha region. Even the worship of Jvalamalini Yakshi is quite popular in Malnad region.

Sculptures placed in the Parsvanatha Temple complex

a) Fly whisk Bearers: (two pairs):

They were once stood in attendance to Tirthankara figures in the sanctuary and now they are just lying in the temple premise. The sculptures are depicted in *tribangha* and richly decorated with many ornaments. Especially from the crown to waist the sculpture is treated with jewels *kirita*, *kantha hara*, a string of pearls with etched *vaksha hara* tassels, a *rathna yajnopavita* with *pavitra knot*, *chennavira*, *katibandha*. The hands are treated with *keyura and kankana*. The *uttariya* passes through the right hand to the left shoulder running across the thigh at front, while the right hand rests over the right waist. The partially upraised left hand carries the fluffy hair of the flywhisk across the shoulder. The chubby face is treated with a gentle smile with *kundala* type ear ornaments. On the stylistic grounds they can be dated to an early date of 9th or 10th century.

b) A Beautiful Ceiling Piece:

This ceiling piece once again bearing the figure of Dharanendra is also another important fragment of Santara art. In the stylistic ground this can be

placed not later than the early mid 9th century. According to Dhaky this ceiling piece may be belonged to the ancient Lokkiyabbe or Padmavti's shrine.⁴⁷

c) *Makara toarna* pieces (Plate No 26 a and 26 b):

Most probably the two *makara toranas* in the temple complex belong to 1) to Sule Basadi and 2) The Bogara Basadi. Because erecting a makara torana at the entrance to the Jaina Basadi is a common feature of the architectural style of Santaras of Humcha period. There is yet one more pair of *makara torana*.

The *makara torana* pieces show a pediment with the central figure of Gajalakshmi. Only the *makara* driven by Udadhikumara with Dhanaputra seated near the *Makara* tail is preserved.

In another piece, the *makara* is showing resting on a box harboring a regiment of cavaliers. The Udadhikumara and the Vidyadahra coming out of the gaping mouth of the *Makara* are mutilated.

There are two more half broken *Makara torana* (perhaps two opposite *makaras* of the same *torana* with a fragment of undulating central rope surviving in the mouth of each makara. Once again on stylistic grounds they belong to the early phase of Santara art and can be dated to C.9th - 10th century A.D.

Padmavathi Yakshi in Tulabhara Scene: (Plate No 27)

This is one of the most interesting panels, which perhaps was a part of the ceiling? The stele depicts in the central niche **Yakshi Padmavti** seated over a *padmapitha* in *Padmasana* while her upper hands bear *ankusha*,

pasha, the lower hands bears *padma* and *bahubhijaphala* (custard apple). She is crowned with, a *kirita mukuta* with a nagahood at top and a prabhavali behind her head. The well-modeled face is of smiling nature and has *makara kundala* (crocodile ear rings worn out). She wears a *kantha hara*, a broad *vaksha hara* treated with tassels and a *sthana hara* and *keyura* and *kankana*. The *pitambara* touches the ankle and the feet are decorated with nupura.

Flanking on either side are vertical rows of seated yakshi with *padma* and *phala* in their right and left hands respectively. On the extreme right corner Kubera? (Dharanendra Yaksha) in a separate panel is seated Kubera in *ardha padmasana* holding a *padma* in his right and *phala* in his left hand. He wears *kirita mukuta* and *vrita kundala* (round shaped ear rings) Traces of *vaksha hara* and *yajnopavita* are seen as the sculpture is faintly worn out. Above Padmavati the panel depicts Parsvanatha in meditation, attended by *chamaradharis* behind the *Simhasana* (backrest).

On the top the extreme left is the figure of a *latangi* with a dwarf (child)? She holds a branch of a tree in her upraised left hands. The sculpture is worn out (Is it Yakshi Ambika?).

The rectangular register depicts a pavilion treated with tassels of pears and almost nearer to the center of the pavilion is a balance for weighing i.e., a *Tulabhara Mandapa*. At the extreme right is a female figure carrying head load of wealth for weighing. Inside the *Tulabhara mandapa* the king is weighed.

To the left of *Tulabhara mandapa* set in a balcony is a royal figure up to the bust bearing *phala* and *pushpa* in the right and left hand respectively. To the right is a female figure carrying a head load of gold? Plate, which she held in her left hand and in the extreme left corner, is a similar male figure is seen.

Thus this panel in all probability narrates the *Tulabhara Scene of Vikrama Santara*. Because in the inscriptions of the ruler he carries a title called *Tolapurusha Vikrama Santara*.⁴⁸

Panel of *Kanduka Kride*: (behind the Lokki tree in the Matha premises)
(Plate No 28)

The sculpture depicts a royal personality, astride a well-caparisoned Horse, which has just begun to stand on its hind legs. The royal figure holds circular objects in his upraised hand as if ready to throw it down and the left hand holds the reigns of the horse. The king is depicted under a parasol and he is decked with necklace, a *kirita*, *vritta kundala*, *vaksh hara*, *keyura*, *kankana* and *kadaga*. The lower cloth reaches up to the knee while the upper part of the thigh is slightly exposed. The left foot is kept in the stirrups. On the stylistic grounds the sculpture is datable to 10th century A.D. (is this scene is depicting the famous *Kanduka* game, (a ball game some sort of modern Polo game), in which the king Vikrama Santara (I) was suppose to be expert as his title calls him "*kandukacharya*".⁴⁹

Yet another Panel of *Kanduka Kride*? (Behind the Lokki Tree)
(Plate No 29)

Here this panel has two interesting sculptures set with in a rectangular niche and also small inscription is inscribed on this panel. On the top niche there is a seated ***chaturbhuja Padmavathi*** Yakshi with ***ankusha*** and ***pasha*** in the upper hands, and ***padma*** and ***bahubhijaphala*** in her lower hands. She is seated in *padmasana* over a *padmapitha*, and crowned with a naga hoods with *karanda makuta*. (May be Padmavati Yakshi?). She is further

decorated with usual ornaments as seen in other sculptures i.e. *Vaksha hara*, *Keyura*, *Kankana* and *pitambara* are to be seen.

Whereas the niche at the bottom has a noteworthy because it depicts a royal person or King identified as Vikrama Santara (I)? Astride a well caparisoned Horse. He holds a whip or a *sarpa chavati* in his right hand and the left hand holds the reign of the horse. The King has his hair combed back and is held by a band nearer to the apex almost looks like a *jatamukuta*. He has a bare upper body he has shown with indistinct *kundalas*, a *vaksha hara*, *kankana*. The horse is treated to ornamentations depicting that of a string with mussel guard, necklaces in three concentric whorls. Belts holding the saddle in position is seen which is placed over an ornamental girdle cloths.

The Yakshi Image: Bogara Basadi Complex: (Plate No 30)

The yakshi is seated in *Padmasana* posture with her two hands holding *padmas*. She is decorated with *kirita mukuta*, *vritta kundala*, *kantha hara*, and beaded *vraksha hara*. On the pedestal is yet another panel of royal couple astride an elephant proceeding towards the worship of Goddess accompanied by dancers.

The Sculpture of Ambika Yakshi: (Plate No 31)

She is well known in the Jaina pantheon as the Yakshi or the *Sasanadevata* of the 22nd Tirthankara Neminatha or Aristanemi. The origin of this deity is shrouded in mystery but legendary accounts are found in the Jaina Puranas and other works.⁵⁰ So far Meguthi temple at Aihole, Karnataka contains a beautiful early sculpture of Ambika assignable to 634 A.D., the date

of temple consecration. Even in Humcha we come across some Ambika Yakshi sculptures. And here two such sculptures are taken for further study.

The yakshi is shown seated on a *padmasana pita*, in *ardhaparyankasana* posture. She is decorated with *kiritamukuta* and the usual decorations such as *kanthahara*, *keyura*, *knakana*, *kadagas* and so on. She has her son seated on her left lap. The child in his one hand holds *phala* and another hand is shown in upraised form. Whereas the Yakshi in her right hand suppose to hold a *padma* stalk or stack of a mango tree) unfortunately broken whereas the other hand holds her son.

Ambika yakshi: (Plate No 55): She sits in *ardha paryankasana*. The sculpture measures 1.65 x 0.90 Mts and made out of cores schist stone. In her right hand she holds a bunch of mango fruits, where as the left is holding a child seated in her lap. She is relatively less ornamented compared to the other sculptures of this region, and shown wearing necklaces, *katibandha*, and *kiritamukuta*. She has elaborate ornamentation such as *kadaga* with tassels and wears toe rings. Her motherhood is predominantly depicted.

The Sculpture of a Bhara Vahaka: (the Weight Bearer) (Plate No 32)

He is shown with robust body. Usually dwarfs are used as *Bharavahaka* gana and are shown lifting the weight above the shoulder. The strain of lifting is evident from the posture and the facial expression.

Dharanendra Yaksha: (Plate No 33) Ancinet Indian literature, Hindu, Buddhist or Jaina is full of reference to Yakshas as also to other spirit and like the Nagas, Apsara, Gandharvas and so on. The Yaksas were regarded as both

beneficial and malefic by all the three tradition, Buddhist, Brahmanical and Jaina.⁵¹

Dharanendra Yaksha is found with in the inner *mandapa* of the Panchakuta Basadi. The sculpture is in round form and partially mutilated. The image is seated in *maharajalilasana* or *alida padmasana* posture. The two front hands and rear right hand are partially mutilated; where as a *pasha* in his upper left hand is still intact. The Yaksh wears *Kirita mukuta*, *Vritta kundala*, *Kanthahara*, *Vraksha hara*, *chennavira*, *yajnopavita*, and *katibanda* along with other usual ornaments. The *padmapitha* of the image is shown with *Kukkuta sarpa* (symbol for Padmavati yakshi).

Padmavati Yakshi: (Plate No 34) She is yakshi and *Sasanadevata* of Parsvanatha Tirthankara. It's only in later Jaina Puranas give detailed account of Padmavathi Yakshi and Dharanendra Yaksha and other role of protecting Parsvanatha during Kamathas attacks or as his Yaksha and Yakshi. The **Bhairava Padmavathi Kalpa** of Mallisena gives the set of symbols in the following order the noose, the fruit, the varada and the goad (left upper hand onwards).⁵²

The Sculpture of Padmavathi in Humcha region is round in form but partially mutilated. The Yakshi is shown in *ardhaparyankasana* posture. In the four hands are *ankusha*, *pasha*, *bahubhijaphala* and *nilotphala pushpa*. She wears *kirita makuta* with a Jina *bimba* in the center. Her saree is held with *katibanda*. The other ornaments worn by her are *nupura*, *sinjini*, toe ring, *keyura* and so on. The *makara torana prabhavali* mutilated enclosing the icon. But her moulded *pitha* is replaced because instead of *kukkuta sarpa* there is a *kurma vahana* (the Vahana of Dharanendra Yaksha). Hence it looks like while

placing the respective images the labours must have made this mistake and must have provided the pitha of Padmavati Yakshi to Dharanendra Yaksha and vice verse.

The Image of Shrutadevi: (The Jaina Saraswathi) (Plate No 35)

The earliest reference to Sarasvathi in Jainism is found in Kankali Tila in Mathura dating back to C.late first century B.C.⁵³ This is the only image of **Jaina Saraswathi** or **Shruthadevi** so far discovered in Humcha region. This idol is placed inside the pillared mandapa of Panchakuta basadi. Once again it's in round form and seated in *padmasana*. She is having four hands and holds *Japa Mala?* (hand mutilated up to elbow), *ankusha*, *nupura*, tow rings etc. The *pitha* on which she is seated is square in shape with provision of pivot to set the sculpture into a socket. The *prabhavali* arch is broken and only a slender pilaster supporting the arch is seen. The sculpture has a serene face, slightly protruding lips, broad shoulders, and high bosom, narrow waist, and plasticity is seen in the sculpture. On the stylistic ground the sculpture can be dated to around C.11th century A.D.

Two Dwarapala Images: (or Parsva Yaksha Figures) (Plate No18)

The two dwarapala sculptures seem to be a later insertion on either side of the central doorframe of the **Panchakuta Basadi** closed hall. Both the *dvarapalas* are having four hands and bears *parasu* (battle- axe), *pasha* (noose), *Gadha* (mace), and the lower right hand perhaps are *abhyamudra* (?) is mutilated. They are in *tribangha* posture and have three-hooded serpent above their jewel crown. The *makara* and *kirtimukha torana* is treated with sculpture of nagini and yaksha. The images are flanked on either side by two

nagas with *pushpa* and *phala* in their hands. Interestingly Kirtimukha forms the choicest ornamental design in ornamentation. This can be seen in *the makuta, bhujakirti, keyura, katinbandha*, so much even so even the mace gets bit of *kirtimukha*.

The *Dvarapala* (Yaksha), on the right side of the temple almost treated in the same way as mentioned in the above said sculpture. But it has somewhat a chubby face, and the treatment of *Jata* in loose sculpture. But it has somewhat a chubby face, and the treatment of *jata* in loose curls is quite fascinating. Even the ornaments are quite alike, but once again it is treated with *Kirtimukha* medallion more prominently. The treatment of the swinging necklaces and the twist of the shoulder speak of the plasticity, which the artist has achieved. The movement in his body is captured, by the swaying of the pearls of *katibandha*. On the whole sculpture definitely belongs to the later phase of Santara architecture. And on the stylistic grounds it can be dated to around C.11th century A.D. And this sculpture reminds us more of a Hoysala art form including the posture, delicate ornamentation etc.

Asta Dikpala Panels:

Actually many of the Santara temples adopted the use of ***samatala vithana*** (flat) ceiling and especially the ***Asta Dikpla*** Ceiling type for their closed pillared *mandapa* halls. For ex. The Kammateshwara temple, the Parsvanatha temple within the Panchakuta Basadi complex, and even earlier the open hall of the Panchakuta Basadi seems to have had the *Asta Dikpala* Ceiling as the different panels are erected within the Panchakuta Basadi complex. So only one set of it will explain us the stylistic features of these ceilings.

The *Asta Dikpla* Ceiling at the Kammateshwara Temple: (Plate No 4a, 4b, 4c)

This is a square *samatala vitana* (flat ceiling) depicting the eight guardian deities aliened around a central square panel depicting a beautiful sculpture of Dancing Siva in the central the ninth quadrant. The square register is treated with lotus flowers in different stages of bloom. The dancing Siva in high relief is *Chaturbhuja* in nature performing *akarna*. While the lower hands are swinging freely towards the right knee, the upraised upper arms bear *trisula* and Agni respectively. At right is sculpture of Ganesha and goddess Parvathi. To the left is what appears to be Kartikeya in *anjali* and another indistinct figure. In spite of its limited area of workmanship and the main subject being the depiction of Asta Dikpla the sculptured panel depicts plasticity of limbs. But unfortunately though the temple is facing east the astadikpala panel is not shown in their respective directions. Hence leaving that part aside an attempt is made to explain it's important features.

Agni: To the right is the depiction of Agni on Ram along with his consort. Ram with curved horns, drooping ears is noteworthy. Agni and his consort bear *Padma* in their right hands and Agni and his left hands upraised as if he is driving his *vahana* the Ram. The sculpture should have been located towards southeast, but has been depicted towards east.

Vayu: At southeast in place where Agni should come, is placed the Astadikpala Vayu. He astride his *vahana* Stag along with his consort. But unfortunately the features of Vayu and his consort are worn out.

Varuna: At the feet of the dancing Siva is the depiction of **Varuna** the deity of **west**, (but here the orientation has changed and he has depicted in south).

Interestingly instead of depicting stylized crocodile as the vehicle, the deity is depicted seated in an elaborately **ornamented pavilion** and a highly jeweled and he almost stands. His consort comfortably sits over a couch with upraised right hand bears a *padma*.

Niruti: This is the only register with its original orientation. Partially mutilated Niruti holding Padma in his right hand and what appears to be the clouds in left hand is astride a *naravahana* accompanied by a drummer to the left extreme corner and a well-sculpted gana in *anjali* with upraised head as if admiring the dance of Shiva.

Yama: To the west is the depiction of Yama the guardian of South along with his consort Yami. Yama appears to hold a *Kalasarpa* in his right hand and what appears to be a *Vajrayudha* in his left hand. The *Kalasarpa* could be a *Pasha* as well.

Kubera: To the northwest is the depiction of *Kubera* with his consort astride the Horse. The sculpture is partially mutilated.

Indra: To the north is **Indra** along with his consort **Sachi** on *Airavatha* (white elephant). But even this panel is slightly mutilated.

Isana: The panel is in its original location and here Isana astride well **caparisoned Bull** along with his consort. Save the leg of the deity and the Bull the rest of the composition is mutilated.

On the whole from the close observation it is observed that inspite of the limitation the sculptors of the period had not failed to introduce plasticity in their carvings and vividly capturing the moment of vehicle of deities. Especially

the dancing Shiva at the center is depicted with many ornaments, which are usually seen in the other sculptures of the period. Whereas Parvathi and the counter parts of the *Astadikpala's* are treated with an elegant hairstyle with the plaits held behind in a circular knot with flower and pearls.

The *Asta Dikpala* Panel as seen in *Manastambha* of the Panchakuta Basadi (Plate Nos 36, 37, 38 and 39):

It's the most beautiful *Asta Dikpala* panel one will come across in Santaras architecture. The respective *Dikpala's* and their consorts and along with their retinue represents each cardinal direction and they form the part of *Adhithana* of the *Manastambha*.

Indra and Agni: On the eastern side of *adhithana* is **Indra** along with his consort **Sachi**, on *Iravata* moving forward. The retinue spreads into two registries, while the lower registries have thirteen sculptures; **a *tala vadaka*, a *venu vadaka*, two drummers, two soldiers with shield and spear.** One couching **conch** blower, two blowing **trumpets** with *danda* (staff) in their left hand and one **bass** players and two **drummers**. The frieze is separated by a series **of clouds**, above this it's the frieze of sixteen **dwarfs** consisting both male and female probably **ganas**? Carrying flower and hailing the lord of East. Some of these figures are shown astride their vehicles like **lion and peacock**.

Agni: He astride his **vehicle Ram**. His consort **Swaha/Jwala** also accompanies him. He too has the similar type of retinue in two registries as seen for Indra. **Musicians** at the bottom and **ganas** above with offerings. The **ganas** astride their vehicles like **peacock** and **lion**. Amusing is the depiction of the **ganas** of Agni's retinue looking back towards the Indra's procession. The top of the panel is treated with the tiny lenticular projections.

Yama and Niruti: The Southern Dikpala, Yama is undoubtedly the best in the whole series. Here Yama is shown in the center along with his consort **Yami** and astride on the **Bison**. This panel has a retinue of *talavadaka*, a female dancer on *atibangha* and playing the cattle drum, and is further accompanied with yet another male drummer. An interesting aspect is the depiction of a flag bearer who has a **lion** as *dhvaja*. (Is the artist is trying to incorporate the Mriga lanchana, the Royal insignia of the Santaras of Humcha in this way?). Five soldiers form the last part of the retinue. They are depicted with **shields** and **swords** in their hands. In front of Yama, a female dancer leads the troop by a **drummer** and a *tala vadaka*.

Niruti: He astride his *Nara Vahana* (Naked Human mount) along with his consort. His flight in the sky is indicated by the trailing *jata*. He is lead by their **ganas** of which, one is **blowing conch**. The retinue consists of *Tala vadaka*, an attendant, a **bass player**, an **admirer** (?), two heavy **drumbeaters** and two **trumpeters**.

Varuna and Vayu: The western guardian **Varuna** is well depicted. The retinue of Varuna depicts elegant frieze of musicians like *tala vadaka*, a **flute player**, a **female drummers**. Above these musicians an attendant, a **flag bearer** (having a human figure on the top), two **trumpeters** and **two singers** are depicted. Yet the extreme end of the retinue are seen **three human figures wearing a long coat type of a costume (see line Drawings)** and looks as if they have covered their chin is most interesting one. They are further shown in expression of wonder of a procession of **Niruti** in the corner, including the **drumbeater**.

Vayu is the guardian of the northwestern end. He astride on **jeweled**

Deer along with his consort and is preceded by **musicians** of which a **drummer** is seen in a mood of a **dance**. The composition of the musician is similar to that of **Varuna**. In addition is **Tala vadka and Venu vadaka**.

Kubera and Isana: Kubera the guardian of North direction is shown with his consort, in the pavilion (*pushpaka Vimana?*). He is led by a **flag bearer** and preceded by **soldiers** having **spears** and **shields**. The weapon is both rectangular and circular in shape. Conspicuous is the absence of musicians. An attendant following him is seen.

Isana is shown riding a Lion (instead of his usual *Nandi Vahana*), along with his consort. He is also lead by a flag bearer and a usual troop of musicians playing different musical instruments such as *tala*, drum, and bass, trumpet. There is a solitary figure of alien seen just behind Isana in *anjali* pose looking towards the deity. A few flying figures are also met with.

Nrtya Vishnu Stone Plaque: (Panchakuta Basadi Complex) (Plate No 48)

This is one of the rear specimen of Vishnu sculpture so far found anywhere in India. The stone plaque seems to be the part of the central ceiling of Astadikpala Panel (as the other Astadikpala panel pieces are placed within the complex seems to be the part of this ceiling?). This sculpture was recently brought to light, when Archaeological Survey of India was undertaking some renovation work of this complex as this panel was buried in the earth with in the premise of the Basadi.⁵⁴

The sculpture is the most beautiful one and also is very rare piece. Here the sculpture depicts not only dancing Vishnu but also he was also

accompanied by Brahma and Rudra. So the trinity is shown in a single panel. The sculpture is shown in a high relief. Here the central figure the dancing Vishnu is shown having *Astabhuja* (eight armed). He is dancing on a simple *pitha* and the Brahma and the Rudra are shown as accompanying and playing musical instruments for the dance of Vishnu.

Description of the Panel: As stated above it's *Astabhuja* Vishnu and seen under a *Chattra* (parasol above his head). The God is decorated with *kirita mukuta*, *makara kundala*, *kantha hara*, *vakshahara*, *bhujakirti* (shoulder tassels), *keyura*, *kankana*, *katibandha* with prominent *Kirtimukha clasp*, *kadaga* (anklet), and *paijini* (*nupura*).

Vishnu holds from lower right hand onwards in a cyclic order ***abhaya mudra*** (in the form of protection), **a dancing female figure**, a **male figure** in ***anjali*** (clasped hands) posture whose head is seen close to the parasol of Vishnu, ***chakra***, ***sankha***, the **male figure** in ***anjali*** posture, the **dancing female** figure and left lower most hand is thrown across the body in ***gajahasta mode***.

Close to Vishnu's pedestal at the lower part of the stone panel are two other God's Rudra (on the right side), and Brahma (on the left side). Rudra is seated in *ardhaparyankasana* or half crossed leg form. He is shown only with two hands and he is playing cymbal or clasps. He is adorned with a simple *hara* and *vritta kundala*. He can be identified as Rudra since his emblem *Khatvanga* (club of bone with skull), is seen suspended in air above his head.

Chaturbhuja Brahma with a single face is adorned with *karanada mukuta* and *Vritt kundala*. He plays *ghata* or a percussion instrument like a pot is shown, which is held between his feet. His attributes of *aksamala* and

pustaka are shown in his two upraised right and left hands. He is seated on a simple *pitha*.

Sridevi, and Bhudevi flank the Vishnu on either side at the bottom of the panel. The goddess interestingly does not wear any *mukuta*. However they are shown standing on a small pedestal. Anyway they can be identified as his two wives **Sridevi and Bhudevi** only on the basis of attributes in their two hands they hold ***matulunga*** (citron fruit), and ***padma stalk***. The goddess is well decorated with *vritta kundala*, *kanthahara* and *sthanahara*, *kankana*, *kadaga* and *paijini*. They are also shown with tight fitted *pitambara* with few fleets and with ornamental *katibanda*, which holds the sari.

Two more **flying Vidyadharas** are also seen at the extreme upper corners of the stone plaque. They are shown as if they are flying in air and they bear a *pushpa* buds in one of their hands and their other hands are shown as if acknowledging and appreciating the dance of the Lord Vishnu. They are further decorated with a diadem at forehead. *Vaksha hara*, *vritta kundal* and also with *yajnopavita* and *kankana* are seen. Even the male figures that Vishnu is holding in his hands are also decorated with close set curly hairs.

They're in an infinite grace in the poses and flexibility of figure. Thus the composition is marked with pleasing plasticity and beautiful execution, which the artist of the Santara period is able to depict in this plaque. Thus the sculptor succeeded in expressing the ecstasy of the divine dance. It is one of the best-wrought ceiling panels so far found in Humcha region, which depicts three faces of the Almighty i.e., ***Sristi, Sthithi, and Laya***. On the stylistic ground this panel can be dated to C.11th century A.D.

Discussion: Now the uniqueness of this plaque arises. First of all, we must discuss some aspects of the attributes of Vishnu in this panel. He is shown with eight hands (*asta bhuja*) and to identify **Him**, as the figure of Vishnu the artists have depicted his attributes the **Chakra** and **Shanka** in his right and left hand respectively. Where as his lower hands are shown in **abhaya mudra** and another one in **gajahasta (lolohasta)**. But the difficulty arises when we tried to identify the attributes that he was holding in his rest four hands. The first is the **male** figure in *anajali* posture. Quiet interestingly they are shown only with one leg and the figures are raised upto the level of the parasol of God Vishnu. Tentatively we can come to the conclusion that while treating the other attributes of Lord Vishnu, such as **Sankha** and **Gadha**, has the artists have tried to personify them in **Human form**? But once again the problem arises over here because according to all Sanskrit texts the **Ayudha purusha Gada** even is given a **human form** is conceived as a **female form**.⁵⁵ But here if at all if we think it's **mace** or **gada** it is shown in **male form**.

But depicting the **Ayudha purusa's (Chakra and Gada)** in **male personified form** has been mentioned by another art historian C.Shivaramamurthy. He cites an example form two Chola bronzes from Govt Museum, Madras, where the **Ayudha Purusa** are shown in **Samapada** and on their head is seen **Chakra and Gada**.⁵⁶ He says, "Vishnu weapons are sometimes represented in human form but only very early sculptures the latest example being of early medieval date. Thus in Pallava carvings from Mahabalipuram we find personified weapons such as the **gada, the chakra**, and the **sankha**. Even during the Chola period we come across two images representing **ayudhapuruasa**. They are the only example of their kind in metal or stone to represent **ayudhapurusa** in the Human personified forms.

Here one is represented in the form of *gada* and the other of the *chakra*'. Further he says that the **Gada** is generally never represented as the **Purusa** (male) as the weapon is always conceived as a **goddess** but here is a deviation, which is unique representation of **Gada as purusa (male form)**. On the basis of the stylistic ground he has dated those two bronze sculptures to 13th century A.D., and though the place where they are found is yet to be identified, probably he says that they have come from Tanjavur district in Tamil Nadu itself. But if we have to accept that the Vishnu sculpture of Humcha holding none other than **Gada**, the male personified form of **Ayudha Purusha** of Vishnu, then it definitely falls to an earlier date than the two Chola Bronzes from Tamilnadu. Hence also this sculpture becomes very unique because on stylistic ground this can be dated to C.11th Century A.D. Thus this is an important point to be considered. But other than South Indian example we come across a much earlier dated sculpture of Vishnu from Northern India where the **Ayudha Purusha** of Vishnu is shown in human personified form. This sculpture can be dated to the Gupta period and comes from **Deogarh**, District Jhansi, Uttara Pradesh. This Vishnu panel is carved on temple wall made out of red sand stone, and represents one of **Vaisnava myths**. The particular panel, which is under discussion, depicts, **Ananta Sayana Vishnu**. Below the **Anantasayana** is seen a row of human figures which appears like his attributes in human form, they form a group of six which includes his **Garuda vahana** and there is one female figure also. We don't know whether the female figure over here represents **Gada or Sakti** or **Padma** of Vishnu's attribute. But this is one of the earliest instances we have for his attributes depicted in the human form, which dates back to 5th century A.D. Another Art historian J.C. Harle considers this Deogarh Vishnu panel as of the most powerful of all Indian iconographic conceptions.⁵⁷

Now coming to the other interesting attribute held in the hands of Vishnu i.e., the two dancing female figures. Even these two female figures in the hands of Vishnu are yet to be answered properly. The way he holds the female figures in his two hands it appears as if he is holding the **Padma stalk (lotus stalk)**. Hence, if we consider if the attribute of **Padma** is **personified** in human **female form**? Once again the question arises, that according to ancient Sanskrit texts **Padma** is suppose to have been represented in **neutral gender**. Hence to accept them as **Padma** it becomes very difficult. Then is it Sakti the other attribute of Vishnu is the sculptor is trying to represent? If the answer is yes, then **What form of Vishnu** the artists is trying to represent in this **dancing form** of **Vishnu** is the question is to be answered properly? On the whole tentatively no proper identification of this sculpture is made and only the further research may answer to this **unique form of Vishnu sculpture**.

Lastly there arises one more question regarding the significance of **Dancing Vishnu**? Because it's **Nataraja** (Shiva in dancing form), is an important theme that gone deep into the art, literature and culture of India. But **Nataraja** need not necessarily be a **Saiva** subject but **Vaishnava** as well. So, if there is a **Saiva-Natraja** then there is a **Vishnu Natarja** also, and **Devi** in dancing forms. We also come across **Ganapati** in dancing form, **Saraswathi** and **Brahma** and some other **Gods** in dancing form. Especially in Jainism the dance of **Dharanendra (God Indra)** becomes very important. Different scholars who have done a lot of work in this field have already noticed such type of representation of different deities in dancing form. Thus Nataraja can be looked from a new perspective.⁵⁸ J.Soundar Rajan in his unpublished thesis '**Nataraja in South Indian Art**'⁵⁹ quotes many examples of Dancing Vishnu Sculptures both from Karnataka and the Tamil Nadu region.

In the context of Karnataka, he cites the example from the Hoysala period and then during the period of the Vijayanagara and the Nayakas. But again coming back to Humcha this ***Astabhujā Dancing Vishnu*** sculpture it dates back prior to the examples cited by the scholar. Thus once, again this panel becomes quite unique. As mentioned earlier on the stylistic grounds the sculpture can be dated to C. 11th century A.D.

The Stele of the Kamatopasarga Panel of Parsvanatha:
(Two in number): (Placed in Main Parsvanatha Temple Humcha)
(Plate No 40a and 40 b)

The stele measures 60" or approximately 5 feet. Both the steles are placed on either side of the entrance to the *sukhanasi* doorway in the mandapa hall of this basadi. Both the stele is almost identical in conception, differing in some minor details and quality. Iconographically they are of great interest. Each one of the two represents the Jina in the moment of a very important episode of his life, that of the *upasarga* or tirade of tormentations inflicted on him by the evil spirit Samvara who in his previous existence, was Parsva's adversary, ascetic Kamatha or Katha.⁶⁰ The drama of the episode has not been frequently portrayed graphically, rarer still with an elaboration such as this.⁶¹ Some very important Kannada literary works like **Maha Purana, Uttara Purana** of **Gunabhadra**, **Trisasti Salaka Maha Purusha Purana** of **Chavundaraya**, **Parsvanatha Purana** by **Parsvanatha Pandita** speaks in length the problems created by **Kamatha** while **Parsvanatha** was in deep penance to achieve **Kaivalyajnana**.⁶² And this theme is beautifully depicted in the stone panel with high relief sculptural decoration. From the study of this panel one point becomes very clear that the artist who has done this panel was very well aware of the story. Thus the panel almost speaks to themselves the beautiful story of **Kamatopasarga** of **Parsvanatha**.

Description of the stele: In the center of the stele the Parsvanatha is shown standing in deep meditation in *Kayotsarga* posture on a double lotus *pitha* (*Padma Pitha*). The **Dharanendra Yaksha** of **Parsvantha** has spread his seven hoods over meditating **Parsva**. The beautiful seven hood of the Dharanendra yaksha are formed a kind of canopy sheltering against the attacking spirits of *Kamatha*.

The attacking hosts of Kamatha depicted in the sculpture on the right side of Parsva absorbed in meditation are (from top to bottom in descending order), a demon menacingly balancing a big boulder aimed at the Jina Parsva, **a demon shooting an arrow, a leaping Lion, a charging Bull.**

Where as on the left side a Kumbhanda monster carrying a heavy mace over his shoulder, a demon carries a heavy mace over his shoulder, a demon carrying a dagger in his right hand and releasing a venomous serpent with the left, a **maddened Elephant** and a **rushing Tiger**.

Below, it is **Dharanendra Yaksha** on the right and **Padmavathi Yakshi** on the left. Both are in *tribangaha* posture and both are shown with many ornaments such as necklaces, bangles, leg ornaments and both are crowned with *kirita mukuta*.

Dharanendra Yaksha is shown **holding a lotus** in his right hand and placing his **left hand on his waist**. Whereas **Padmavathi Yakshi** is holding a **canopied club** with diamond **studded parasol** or umbrella (*Vajra kode*), behind the coils and **hoods of the Serpent** (the Naga King).

Still below on the right side at the base is shown the sobered **Kamatha** in surrendered form, bowing down to **Jina Parsva** and is shown begging

Parsva's forgiveness in *anjali mudra*. On the left opposite to **Kamatha** is seen his **wife** half knelt, rising her right hand in **praise of Jina**. Between the two couple are seen two beautiful Nagas (half serpent and half human form), holding the double lotus *pitha* or pedestal, suggesting that the body of Jina was lifted above from water, which had **inundated** him upto his **chin**.

The same elaborate treatment of the above theme is repeated in the other Stella, with minor variation in depicting the details, for example, 1) both **Kamatha** and his wife are shown in *anjali* posture, 2) the tail of the serpent starts from **right side** and body of the serpent has **six bands**, where as in the other stella the **tail starts** from the **left side**, 3) there are **nine coils** of the **serpent body** and the **two nagas lifting and holding the double lotus** are not depicted. According to Dhaky a different craftsman makes these two steles. He even gives reasons such as the *Kumbhanda* monster is here replaced by a demon attempting on the Jina with lance; the demon balancing the a boulder is variated here by a somewhat milder sprite but otherwise carrying a whole hill. Even he finds some changes in the modeling of few figures and he says they had become more dramatic in the second stele.⁶³ The close analogues, iconographically speaking, of these two stele comes from those carved between the pilasters in shallow niches of the **Indra-Sabha cave at Ellora** ⁶⁴ but the panel at **Indra-Sabha** are not as so well organized as the **Humcha steles**.

One more very interesting aspect is the depiction of **Kukutasarpa** (combination of Snake and Cock, i.e. the **lanchana of Padmavathi Yakshi**), rare phenomena rarely found elsewhere in **Kamatopasarga panels**.⁶⁵

Thus these two steles of **Kamatopasarga** Panels depict the most important incident in **Parsvanatha** life and the whole theme is expressed in

the beautiful art form in a very picturesque manner. From the point of artistic style this sculpture resembles more of the **Chalukyan art form**. Thus on the stylistic grounds the sculpture can be dated around C. 10th century A.D. But Hampa Nagarajayya expresses his opinion that this sculpture must have belong to the **Alupas of Alvakheda**.⁶⁶ But he do not specify any particular reason why he has come to such conclusion, except he says that before the establishment of the Santaras independent dynasty this area is said to have been under the control of the **Alupas**. But the sculpture definitely belongs to the Santara period. Because the sculptural depiction almost resembles many more sculptures that are seen around Humcha itself. According to Dhaky they date back to 9th Century A.D., and according to him they belonged to the period of Vikrama Santara.⁶⁷ Artists of the ancient period knew how to represent different modes of representing Parsva in sculpture. Here the artist has selected such a beautiful theme and adopted it to their contemporary needs. The way the minute details were depicted, the facial expressions of the Yaksha and Yakshi all speak of the regional depiction. Thus this sculpture almost forms a kind of masterpiece of Humcha artists. And it's one of the unique sculptures that we come across in Karnataka.

Perhaps the troubles caused by **Kamatha** to **Parsvanatha** are circumstantially meant to give us an idea as to how difficult it is to attain the state of **Jina** through hardest penance being unmindful of the unfavourable situations. In other words it suggests to become a **Kevalin or Jina** it requires an unshakable determination to do uncommon meditation leading to enlightenment.

Two Less Known Rare sculpture from Billeswara Group of Temple:

As pointed earlier in one of the small-unnamed shrine at Billeswara, other than the architectural style there is a rare two sculpture. The sculptural panel is found in the **hind wall** of the *garbhagriha* and yet another on the **sidewall** of the *garbhagriha*.

The Mahadeva Sculpture: (Plate No 43): The first sculpture is identified as the sculpture of **Mahadeva**. The colossal sculpture of **Mahadeva** of the **Rashtrakuta** period at **Elephanta** an **island near Bombay** is world famous.⁶⁸ The Mahadeva sculpture at Elephanta is set at the end of the nave with in the *mandapa* shrine. It's **also three-headed bust of Siva**. The central face shows serenity (**Sadyodjata**), and the right face with wrathful energy (**Agora**) and left face with calm and reposeful sweetness (**Vamadeva**). Exactly in the similar way here we have come across a small sculpture of **Mahadeva**. Infrequently the **Mahadeva** sculptures are found in a temple here and there in Karnataka. For ex a Saiva temple at Gokak (Belgum District), and another in Mudole (Kustagi taluq of Koppal district) (A.Sundara, Personal Reference). Usually these sculptures including the one at **Elephanta** is depicted from the **chest above**. But the sculpture under study is in full. Here **Chaturbhuja Shiva** is seated in *Siddhasana*. In the rear right and left hands are holding respectively **Naga** and **Mirror (Lotus?)**. His front right hand is **broken**. In the front left hand he carries **some object placed on the thigh**. The three heads are distinct representing **Sadyodjata**, **Agora** facing the serpent on the rear hand and **Vamadeva** facing the mirror (lotus?). The **Vamadeva** portion also represent **Siva** and **Parvathi** since Siva is *ardhanarisvara*, hence the mirror in the left hand is appropriate.

According to Hampa Nagarajayya who has done extensive work in this area has identified this sculpture as ***Tripurusha*** representing the **creator Brahma**, the **protector Vishnu** and the **destroyer Maheshwara** sculpture in high relief. Further he says in their four hands the lower left hand holds a fruit, lower upper hand is of chakra, and the upper right hand is broken, and the right rear hand is holding serpent. So, on this basis he had identified this as the Trinities.⁶⁹ But a careful study of the sculpture shows that it's not **Tripurusha**. It's the sculpture of **Mahadeva**. Further this sculpture is moderately decorated with ornaments of C. mid 8th century A.D. The *Jatamakuta* is obscure because of the application of vermillion. The sculpture is in a well-carved niche, with a beautiful ***makara torana*** typical of the period in style.

Vrishabharuda Siva along with his Parivara: (Plate No 44)

The second sculptural panel is also found in the same temple on the right wall of the temple. The panel displays ***Chaturbhuja Siva*** seated on his **Nandi *Vahana***. In his hands he carries ***trisula*** and ***damaru*** in his fore hands while the lower right hand rests at the **hump of the Bull** and the left carries an **indistinct object** perhaps the ***Kapala (Bowl)***? Over the head of Siva is a parasol held by one of his attendants. Behind them is a mango tree, with a distinct looking female figure. The Bull is well caparisoned with the Characteristic ornamentation. Siva astride on his *Vahana* is quite majestic in it's moment.

Whereas **Goddess Parvati** is shown with all ornaments, and she gently walks in front of Shiva. She is shown carrying a ***Kalasa*** in her upraised right hand and accompanied with Ganesha and **Kartikeya** (Here though effaced it

appears as if Kartikeya astride on his *vahana* **Peacock?**). Over the Parvati's head is also shown a beautify **parasol**. Both Siva and Parvathi's are beautifully depicted with all appropriate details. Parvati has a **conch style** of hair tied with a **didum** at forehead. Ganesha is also with *Udarabandha* and *Modaka?* in his left hand. The whole scene is full of vivacity and dynamism. Even this sculptural panel can be dated around C.8th or 9th century A.D. on stylistic grounds.

Generally, within the *Garbhagriha* on the interior walls no sculptures are depicted in early Karnataka temples. But in Tamil Nadu, instances are not wanting having relevant sculptures in the back wall of the garbhagriha. Usually **Somaskanda** panel are depicted in the early Shiva temples of Tamilnadu. Thus both the sculptures including their location with in the garbhagriha are somewhat unusual but contain a fine specimen of sculptural art of the period. But, in the same malnad region later on there are references to the cult of **Somesvara** where inside the *garbhagriha* instead of Shivalinga they have the idol of Siva and Parvathi on Nandi Vahana. For ex: Pura.⁷⁰ Thus this sculpture which dates back to an early phase is really very distinct in this area and hints at the further research to be conducted in future.

Mahishasura Mardini: inside Billesvara Temple: (Plate No 46)

Inside the *mandapa* of the Billesvara temple is seen one more beautiful image of Mahishasuramardini image. The goddess is shown resting her feet on the Mahisha and piercing and cutting the demon with the **sula** and **dhanda**. While she is throwing an **arrow** from the **quiver** to set it in the bow held in the lower left hand another upraised right hand bears **cakra** and the left bears the **conch**. In one of her lower left hand she carries the **shield** and one of the

hand bear **indistinct** object. At the extreme lower left is the sculpture of another **demon** with **sword** and **shield** trying to attack the Goddess. Conspicuous is the absence of the **Lion**, her **vehicle** and the interesting observation is that she has another **quiver** on her left **shoulder** as well. The sculpture is datable to C.11th century A.D. The deity is decorated with ***kirita mukuta, katibanda, kankana, kadaga and nupura.***

Saiva Dwarapalas at Billesvara temple: (Plate No 47)

There is one *chaturbhuja* Saiva Dwarapala placed inside the *mandapa* of the **Billesvara Temple**. In his four hands the guardian deity holds ***trisula, damaru, gada,*** and ***sarpa***. Interestingly along the **mace *aksh mala*** is also shown. The statue stands in *tribangha* and the lower left hand bearing *Sarpa* is stretched across his right hand as if to support the mace bearing hand. Point of observation is that the available stone for workmanship has made the sculptor to reduce the size of the trident.

The depiction of the Panchatantra stories in Kammateshwara Temple at Humcha: The **Kammateshwara** temple one of the most ancient temple in this group of temples has the depiction of few **Panchatantra** stories. The stories are depicted in the form of high relief sculpture and seen under the eave of the temple. At least four stories are clearly visible. And they are: 1) The story of Lion and Rabbit, 2) The story of the Loyal Mongoose, 3) The Geese and the Tortoise 4) A Brahmana and the Crab

The Story of Lion and Rabbit: (Plate Nos 49, 49 a, 49b and 49 C):

Story in brief: The Lion in the Forest went on killing animals. Therefore all the animals arrived at an understanding with the Lion that the Lion would be

sent one animal everyday, so that he should not kill all animals according to his whims and fancies. The Lion agreed for this arrangement. One day it was the turn of a small rabbit to go to Lion as meal. But this intelligent Rabbit went to the Lion late and enraged him. Questioned by the Lion as to why he was late and why a small animal was sent, the Rabbit replied that there was another Lion on the way challenging the strength and supremacy of this Lion. All of a sudden the Lion asked the Rabbit to show him his challenger. The Rabbit led him to a well and made him to look into it. Seeing it's own reflection in the water the Lion roared very much and it was echoed terribly. In order to finish off the challenger, the Lion jumped into the well and lost its life. The ethics of the story is "*Yesye buddhi balam tasya nirbudestu kuto balam, vane simho madonmatham sasakena nipatita*"// (Intelligence is power. How could power come to those without intelligence? The proud Lion died in the forest because of the Rabbit).⁷¹

The narrow panel behind the *garbhagriha* wall of the temple depicts the most famous story of mighty arrogant **Lion** taken to death by the weak intelligent **Hare**. The depiction is of a **Hare** inviting the **Lion** to look into the pond/well to look into more powerful enemy of him. In the beginning an angry lion, is shown impatiently waiting for the Rabbit. Then followed by the scared Rabbit confronting the angry Lion and leads him to theater pond to kill the Lion, the intelligent Rabbit had conceived for the life. Once again here the sculptor has been artistic in capturing the Lion and fails to sculpt the Rabbit in it's real anatomical form, which looks more or less an amalgamate of a **Rat and Rabbit** and other **Rodents**. Interesting is the depiction of both the eyes of Rabbit in spite the lateral disposition of the sculpture, the shortening of the ears of Rabbit, and due to lack of space carving the **well** like a **bowl**.

The Story of the Loyal Mongoose: (Plate No 50)

Story in brief: In a certain town a Brahmana's wife gave birth to a son. She had a pet Mongoose. One day she wanted to go out to fetch water. She put her baby in the cradle and did not like to leave the child in the care of Mongoose, as it was an animal. She asked her husband to take care of the child. As the Brahman had to beg alms he too went out. In the mean time a black cobra entered the house. The Mongoose fought the Cobra and tore it to pieces. When the Brahman's wife came back with pot full of water she found the mongoose with bloody mouth. Thinking that the Mongoose had killed the child, immediately she killed the Mongoose by throwing the pot containing water. She went in and to her surprise the child was playing in the cradle and the pieces of the Cobra spread all over. She repented for her hasty action. The moral of the story is '*Aprikshana Kartavayam Kartavyan Suparikshitam, paschadbhavati Santapa Brahmanya Nakulrtatam*' (One should not act without perceiving, should act only after perceiving, otherwise like the Brahman's woman, who felt for the Mongoose, one would be Sorrowful).⁷²

The frieze depicts a venomous snake crawling towards the cradle where the child is fast asleep and is being attacked by a Mongoose. In the second scene the artists has tried to depict as if the mother appears to have kept the water pot she had carried to fetch the water in the floor and is clutching a pastel or a club in both hands and mongoose appears to crouch. The third scene depicts the Mongoose exiting towards the entrance and where being clubbed by the mother of the child thinking that the mongoose has killed her child. The sculptor who knew the story has graphically portrayed this Panchatanta story. However he appears to have sculpted the mongoose more

like a fox than the real Mongoose. The lady wears a sarri and she had a hairstyle of the time.

The Geese and the Tortoise: (Plate No 51)

Story in brief: The Tortoise and the two Geese were friends living in a lake. There was a long drought of twelve years and the lake dried up. So the Geese decided to move to some different lake. When they expressed their decision of going away, Tortoise their friends requested them to take him with them. They agree to do so on one condition that while flying in the sky Tortoise should not open its mouth. The Tortoise gripped the middle of a stick by its teeth and asked the Geese to hold it on either side. The trio were going in the sky two Jackals noticed this spectacle and started laughing at them. Immediately Tortoise opened its mouth to answer the Jackals fell to the ground. The Jackals thereafter ate the flesh of the Tortoise. The moral is "***Suhadram hitakamanam kalotitha yovacha sa kurma iva durbuddi kapyadba gvo visasyati***" (He who doesn't respect the words of the well wishing friends will die like the Tortoise which lost the grip of the stick).⁷³

The frieze depicts two Geese carrying the Tortoise in a sky. The Tortoise is shown gripping the middle of a stick by its teeth and the Geese are holding it on either side. A Jackal is seen below looking for its prey.

The Brahmana and the Crab: (Plate No 52)

Story in brief: Once a Brahmana was on his pilgrimage. On the way he saw a Crab suffering in a dried up lake. The Brahmana lifted it with affection and put it in his water pot. He visited several holy places carrying it with him. One day, on his way, he was relaxing under a tree. As he was tired he fell asleep.

A Crow sitting on the tree expressed its desire to a Snake its friend of eating the Brahman's eyes. The Snake came forward to help the Crow to fulfill its desire. It built the Brahman and injected its poison into his body. The Brahmana dies; the Crab was stricken with grief by its master death. Then the Crow seeing the Brahman dead fled from there to eat his eyes. But since its nature it was fickle minded thought of drinking water first before eating the eyes. It went to the water pot kept beside the Brahman and dipped its neck in it for drinking water. Taking advantage of this opportunity the Crab caught hold of the enemy's neck in its claws and started pressing hard. Unable to escape from its grip the Crow started crying. Hearing the Crow's pathetic cry and thinking that some misfortune had befallen to its friend the Snake came near the pot, saw the Crab cutting Crow's neck and asked the Crab what it was doing. The Crab told the Snake that the snake had killed its Master and now it was killing the Snake's friend. If the Snake removed the poison from the body of its Master it would leave its friend unhurt. Immediately the Snake sucked the poison from the Brahman's body. Then the Brahman got his life restored and the Crab let the Crow go. **"ekapumsa no gotavyam ahina kakakaranat dushta snajivitho vipra karkatasya prasadath".** (Brahmana bitten by the snake, at the instance of the Crab survived due to Crab's favour).⁷⁴

While a man is sleeping under the tree approached by a cobra (snake) with the intention of biting him. At the feet of the sleeping man another person who appears to be a traveler, is shown standing carrying a danda tied with his belongings. The traveler to ward off the sun has tied a turban and appears to be bearded with a smiling face. He wears a lower cloth and his upper body is bare.

Conveying ethics through tales and fables has been a very ancient tradition even in Karnataka. The *Panchatantra* written by Vishnu Sharma during the Gupta period have been world famous. There is a Kannada version of Panchatantra written by Durgasimha in the 11th century A.D. The Panchatantra stories are also depicted in Sculptures in Karnataka. During the period of the Chalukyas of Badami, the Rashtrakutas of Malkhed, the Gangas of Talkad, the Chalukyas of Kalyan, and the Hoysalas of Dorasamudra the **Panchatantra stories** have been depicted in the sculptures of different temples of different places.⁷⁵ and as explained above even the **Kamateshwara** temple has these four **Panchatantra** stories. Thus they throw some light on how the ethics of these stories were cherished by the people of the area.

Vrishabha Pita near the Makkala Basadi: (Plate No 61)

There is a well-depicted *Vrishba* on a *pitha*. Though it forms the part of the *pitha* the artists is trying to represent the sculpture in high relief form (but almost looks like a round sculpture) with all its anatomical details are well captured by the artist. So much so even the slightly open mouth and few teeth are also seen. The expression of the Bull by turning its head towards the Deity (Vrishbhanatha Tirthankara? because Bull is his *Vahana*), is quite captivate.

Conclusion

Northern Malnad or Santalige style is fresh in expression and reveals clarity, delicacy and a chasteness of detail not obtained in the slightly later work of Kuntala proper, such as Rashtrakuta temples at Kukkunur, Aihole or the Pillars now surviving at Kodur of the Rashtrakuta period.⁷⁶ Such a sense of

balance or feeling for form in architectural conception is also wanting in the contemporary Rashtrakuta idiom. Dhaky feels, the Santalige feeling for fineness is unmatched not only in Gangawadi, but in all upper Dravidadesa with the possible exception of early Rashtrakuta work at Ellora, where the taste and craftsmanship of a comparable level if not kind can be found.⁷⁷ The style of the period of Vikrama Santara however differs from that of Jinadatta. Though the course of it's evolution cannot be firmly traced, it would appear that the pillar types in his period, in it's broad features show affiliation both to early and to late Rashtrakuta types.

The Santaras idiom in the period of Vikrama Santara seems a high quality provincial variation of the late Rashtrakuta style, (but with some links, as in *adhithana* types to the temples of lower Dravidadesa). It contains the seeds of certain formal decorative device that later became wide spread in the period of the Chalukyas of Kalyana. Thus the Santaras have succeeded in developing their own architectural style, which almost became a kind of regional idiom to which the art historian Dhaky has named as **Malnad Style of Architecture**. But soon after the 12th century, Santaras seem to have come under the spell of the Vira Saivism. May be because of this reason the Santaras are forced to leave this part of dense Malnad region and slowly they shifted their capital from above Ghat to below Ghat (the present day South Kanara district) and their by assuming another name as **Bhairarasa Odeyars** they continued to rule until the end of Post Vijayanagara phase. With the **Santaras of Humcha** the Jaina Art and architecture came to an end in this part of Malnad region and hence Humcha apparently received no fresh buildings thereafter. But the township however, has had a continued existence till this day as an important Tirtha or Pilgrimage center as well as one of the centers of

Southern Jainism. To conclude we may quote the **Kuppatur** inscription to bring out the influence of Jainism on the life of Karnataka. "Among the many beautiful countries it contained, an abode of the Jina Dharma, a mine of good discipline, like the dwelling of *Padmasana* (Brahma) having acquired great fame, the birth- place of learning and wealth, the home of unequalled splendid earnestness thus distinguished in many ways was the lovely Karnataka country".⁷⁸ And this almost applies to the small area ruled by the Santaras of Humcha also.

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32. **Upasarga** and **Parishe** or tormentation inflicted on all the Tirthankaras.. If they succeeded in withstanding all the tormentation then the final state itself is the attainment of **Jinahood**. In case of Parsvanatha Tirthankara the tormentation created by Kamata is very famous and the artist usually selected this theme to represent some sculptures of Parsvanatha.
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Chapter VIII

Conclusion

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CONCLUSION

The princedom of the Santaras of Humcha is well known as Santalige-1000. They were one of the minor dynasties of Karnataka who played an effective role as feudatory ruler to their masters like the Rashtrakutas and the Chalukyas of Kalyan, for 400 years from the 8th century A.D to 12th Century A.D., in the cultural life of Karnataka and therefore, a detailed study of their culture and society has been undertaken in this work.

The Santara kingdom comprised of the present day Sagar, Hosanagara and Thirthahalli taluqs of Shivamogga district and parts of Chickmagalore district. Jinadatta the progenitor of the dynasty is said to have hailed from *Uttara* Mathura (North India) but there is no proof to substantiate the same. Present day, Humcha, which was known, as "Pomburchapura" or "Hombuchcha" in the past was their capital but pressed by circumstances (the reasons not known properly) they changed their capital periodically.

The Santara kingdom was divided into Lower Santalige and Upper Santalige. The very location of the kingdom speaks of the strategic importance in the dense Malnad region of Karnataka. There were 18 *Kampanas* or *Nadus* in their Kingdom and their administration aimed at achieving the welfare of the subjects. The Santaras belonged to the Digambara sect of Jainism, but they gave equal importance to all the religions as tolerant rulers. Religion, Charity, Art and Architecture thrived under them and the monuments, which we see in and around Humcha including the Panchabasadi, are a testimony to their devotion and taste.

It is worth taking pains to study the history of the Santaras because their contributions to the culture of Karnataka was great, despite being a tiny kingdom in the long stretch of Malnad region. Inscriptions are the primary source of information to know their history. But, they too have limitations since some of them are broken, effaced etc., But, the major handicap one faces in getting primary information for the study of Santara history lies in the fact that a considerable portion of the Malnad area, which constituted part of their kingdom has been submerged under water due to the constructions of Linganamakki and Varahi Dams as developmental projects in the post independence period. Hence some available Secondary sources are also looked into in constructing the history of the Santaras.

In a long stretch of 400 years, the Political history of the Santaras can be divided into two parts. Their rule from Pombuchcha or Pomburchapura (present day Humcha) and from Setupura (Sagar Taluq but presently submerged under the water of Sharavathi Dam)

The Santaras are said to have belonged to '*Ugranvaya*' to which lineage even the Parsvanatha Tirthankara the 23rd Tirthankara of Jaina Order is said to have belonged to. They are said to have migrated from *Uttara* Mathura as recorded in the later inscriptions.¹ But after annexing the Malnad area from the defeated Alupa rulers they came to be known as '*Santaraanvaya*' because Jinadatta the founder of the dynasty was said to had possessed a second name known as '*Santara*'.²

The early rulers are again said to have participated in the Mahabharatha War (Kurukshethra) and were blessed with *Ekashanka and Vanaradhvaja* by God Narayana himself.³ Anyway there is no proof for the same. But, this was

done with the intention of establishing their links with the great events and the great personalities of Mahabharata so as to impress the people and there by to get their support for their rule. Whatever be the story, they had *Vanaradhvaja* (monkey banner) and *Mrigalanchana* (lion crest). They were the ardent devotees of Lokiyabbe or Padmavathi Yakshi with whose blessings they lived and ruled.

Raha, Sahakara and Jinadatta were the mythological figures and the history of this dynasty begins with Jayakeshi (825– 850 A.D) followed by Vikrama Santara (C.890-920 A.D.) who performed Hiranyagarbha, Chagi Santara (C.920-945 A.D), Vira Santara (945-70 A.D), Nanni Santara (1020 to 1030 A.D.), Raya Santara (C.1030- to 1035 A.D.), Chikkavira Santara (C.1035-40 A.D), Ammana (C.1040 to 50 A.D), Talipa Deva-I (C.1050- 1060 A.D.), Vira Santara- III (C.1060-70 A.D.), Chagaladevi his wife set up a *makara torana* in front of the Basadi of Nokkiyabbe the family deity at Humcha⁵ Bhujabala Santara, Nanni Santara (II) (1076- 1105 A.D.), it was during his reign that his mother's sister (aunt) Chattala Devi constructed the Pancha Basadi in 1077 A.D., at Humcha,⁶ Odduga (C.1100 -1130 A.D.), Tribhuvana Malla Santara (C.1030- 1045 A.D), his wife was Pampadevi credited with the title of 'Nutana Attimabbe',⁷ Vira Santara-IV (C.1157-1200 A.D), and Kundana (C.1220-30 A.D).

It is difficult to determine the relationship between the Santaras of Humcha and the rulers of Setu and none of the rulers of Setu claims their origin from *Ugranvaya*, as done by the early Santaras of Humcha. Jagaddevarsa (C.1146- 1180 A.D.) and Singi Deva (C.1175-1190 A.D.) were the prominent Santara rulers of Setu. After the end of the rule of Jagaddevarsa in C.1180 A.D., it is difficult to say as to what happened to the rule of Santaras

at Setu. It is noteworthy that the Santaras throughout remained as Feudatory Rulers without making any attempt to assert their independence.

The Mauryas were the first to establish a systematic administration in India and all other dynasties who came to power after them including South-India followed their administrative pattern. Several such administrative aspects percolated down to the Santara period. The Santara administration can be grouped as Central, provincial and local administrations. '*Dushta Shikshana* and *Shishta Paripalan*' (protecting the good and punishing the wicked) was the guiding principle of their administration. The '*Jaina Sasana*' administered by Simha Nandi to Dadiga and Madhava (Ganga Rulers) also holds good in the Santara administration. Though the Santara kings had all the powers vested in them in theory, but, in actual practice, they were not autocrats and they worked within the framework of Dharma. They had assumed high-sounding titles despite being Mahamandalikas. Kingship was hereditary and the king was assisted in administration by a council of ministers.

The kingdom was divided into provinces and in each province there were many *Nadus*. Nadagaudas were incharge of *Nadus* and the king himself mostly appointed them. In each *Nadu* there were many villages and each village was a separate administrative unit. The hereditary village headman known as *the village officers and the village elders known as Mahajanas* assisted Gauda carried on the village administration. Administration of justice was done dispassionately. In the absence of correct sources of information to know about the land revenue system, it can be presumed that the traditional demand of the state amounting to 1/6 of total produce was generally the land revenue collected by the state. The word '*Pattana Swamy*' in the context of Nokkaiah

Shetty also denotes that there was a separate administrative system for Humcha the capital of Santaras.

Society is the broadest ambit where all activities take place. The society during the Santara period was a composite one; but we have no proper records to mention the exact strength of their society. Hombuja and Setu the two capital cities were the centers of Social, Political and Cultural activities.

In the Santara society there were castes like Brahmans, Kshatriyas, Vysyas and Sudras. Brahmins used to live in Agraharas and they were busy with religious and educational activities to say that they were given donations and land grants by the state and private wealthy individuals.

The Jain society was also divided into groups like Jain Brahmana, Jain Kshatriyas and Jain Vysyas. Anyway those who were involved in lower professions were known as Sudras. The society was a male dominated one but still, women were respected. Monogamy prevailed at the lower level and polygamy existed at the higher strata and especially with the ruling class. Sacrifice and service were recognized as a great virtue by the society. The wealthy merchants contributed to the society through charitable activities. (For example, Pattana Swamy Nokkayya Shetty of Humcha).⁸

There were different professionals in the society like *Shilpi* (architect) *Kallukutiga* (stone Mason) *Kammara* (Black Smith) *kanchugara* (Bronze Worker) *Navida* or *kshourikas* (Barbers) *Shilpiga* or *Chippiga* (tailor) *Telliga* (Oil Pressers) *Kumbara* (Potters) and *Betegara* (hunters). The *Panchamas* were the last in the social strata. They were known as *Chandalas* and they were forced to live outside the town or village. The ill deed of misusing any charity was

considered equal to eating the excreta of 'Holeyas' and this indirectly suggests that the "*Holeyas*" who formed lost strata of the society were very much looked down upon in the society.⁹

Sati system prevailed in the society and interestingly enough it prevailed even among Jains.¹⁰ We have one reference to the *sati* during the Santara period.¹¹ There were Jain woman ascetics in the society and they were called *Ajji*, *Kanthi* and *Guruvadi*. They had to follow the stringent rules of asceticism.¹²

The Santara Queens were famous for their Religious, Cultural, Spiritual and Charitable activities. Chattaladevi I constructed the Panchakuta basadi or *Urvi Tilaka* in 1077 A.D. And she is referred to in the inscription as "with the help of her virtuous qualities was able to create the island of Basadi amid the turbulent ocean of Samsar. The Manasthamba of the Basadi was like the mast of the ship to steer through". In the inscription she is praised as "*Mahasathi*".¹³ Chagala Devi or Chagiyabbarasi got done the *Makara Torana* for the Basadi of Nokkiyabbe (Padmavati Devi) the family deity of Santaras. She also got constructed the Chageswara Temple at Belligave.¹⁴ Pampa Devi who has been called '*Abhinava Attimabbe*' led a very simple and pious life. Aliyadevi another Santara queen constructed two Basadi at Setupura and one more at Anandapura in the present Sagar taluq.¹⁵

Not much information is available about the organization of army of that period. But still, their army consisted of cavalry and infantry and there is no reference to war elephants. Being loyal to the king was the greatest virtue on the part of soldiers. *Alagu* (sword tied to waist) *Bal* (One type of sword) *Suragi* (a different kind of Sword) *Chakra* (a wheel weapon) Bow and Arrow,

Konta (Javellion) *Adana* (shield) *Kanivati* (rope net) *Kathari* (dagger) and *Dadi* (Heavy stick) were the weapons of war.¹⁶ There were customs in the society like *Velavali* (killing oneself if the king was dead) and *sidi* (again killing oneself for the similar reasons of course in a different way) *velour*, Truth and sacrifice occupied the highest place in the society as great ethical values.¹⁷

The Kamateswara temple constructed at Humcha in the beginning of the 9th Century A.D., contains the panels of *Panchatantra* stories (of Vishnu Sharma) like the Loin and the Rabbit, the loyal Mongoose, the Geese and the Tortoise and the Brahmana and the Crab. All these stories contain moral message for the society.¹⁸

The principle of 'Sound mind in a Sound body' can be applied to any society and the Santara society was not an exception to the same in sports and games. The sports existing in a society speak of entertainment, level of mental evolution and intelligence of the people. But unfortunately the inscriptions fail to throw any light on different sports and games played during the Santara's period. But there is a mention of one very important sport known as *Kadoka Kreede*. The Ruler by name Vira Santara possessed a title called *Kandukacharya*.¹⁹ To support this title there are two Sculptural panels, which suppose to depict this game. Hence this point becomes very important.

Economy is the backbone of any society. The level of economic development determines the progress of a society. Economic development is fostered by peace and stability prevailing in a society. As the Santaras were just *Mahamanandalikas* (feudatories) they were not engaged in any major battles and in a way it was a blessing in disguise for them as they were a small economy.

Here also we suffer from the handicap of paucity of sources to give much direct information about certain economic aspects. Agriculture and animal husbandry were the main occupation of the people. The rain dependent land was called "*Devamatrika*" and the lands depended upon river, tank, ponds etc., were called '*Nandimatrika*'. Agricultural activities used to be very hectic during monsoon. Sloughing the land locally is called '*Hooti*' even today. The main crops of the region are paddy and areca nut. The agricultural land was *gadde* (paddy fields) *Tota* (areca garden) and *Hadya* (an adjacent land with trees and plants). The other crops grown in the area were Coconut, Plantains, Oranges, Lemon, Sugarcane, Mangoes, Sugarcane, Black pepper, Turmeric, Cardamom, Lavancha, and Betel Leaves etc. The most common flowers of this region were Sampige (Champaka) Mallige, Kedige, Madhavi, Bakula etc. (Cow dung and Leaf manure were used to enhance the fertility of the soil) The trees that are generally grown in the area are Muttuga, Tale, Ashoka, Basari, Shalmali, Dhoopa, Beete, Honge, Sandal wood, Bamboo etc. And one inscription from Sagar highlights the important variety of crops, flowers, root grown in this area.²⁰

The development of irrigation system is another important step in the progress of human civilization. Tanks and ponds were the source of irrigation. The geography of the Malnad area prompted the construction of small tanks, which were eco-friendly also. Apart from fulfilling the economic need, the construction of tanks and ponds was considered a religious act and a social service. Members of the Royal family and well to-do individuals were busy in such a meritorious act.

The exact land revenue demanded by the state is not known. But, in the contemporary kingdoms 1/6 of the total produce was the land revenue. So, we

can logically conclude that the state demand under the Santaras could also be the same.

There existed both crown lands and private lands. Sons could inherit ancestral property. There were different tenures like *Brahmadaya*, *Davadaya* and *Mathapura*. The Brahman landlords were known as '*Mahajanas*' and the Mahajana assembly managed the estates of the Agraharas. Temples were the centers of social, cultural and spiritual activities and they were given liberal land grants by both the ruling class and private individuals.

In recognition of service and sacrifice land grants were made and they were known as '*Kodige*' and '*Umbali*'. *Devadaya* and *Brahmadaya* were tax-free lands. Lands were held perpetually or for one, three and sometimes for 21 generations.²¹ in the inscriptions for permanent land grants the word '*Achaandrarka*' (As long as the Sun and the Moon are there) is used.

It is not easy to say everything accurately about the land measurements but it constitutes an important and interesting study. During the Santana period we come across the units of measurement like *Matter*, *Kaman*, *Mamba*, *Hade Shiva* and *Handgun*. The first five can be understood in terms of the specific extent of the land. Where as the last one indicated the producing ability of the land (output) on the basis of which the extent of land could be understood. Especially in the measurement of Paddy and Areca. Even today people in the Malnad region use the traditional measures like *Kolaga*, *Balla*, *Mana*, and *Khanduga*. Bamboo poles were used to measure the land for example, '*Aivatteradu Genu galu*' (Approximately, a length of 30 feet and 3 inches.)²²

Apart from land tax the other taxes that were collected constituted

Adigarchu Kanike (The tax collected at the time of washing the holy feet of preceptors.) *Adigarbu Kanike*, (tax levied on firewood) *Osage* (Tax collected at the time of marriage) *Kirudere* (A sundry tax that was generally collected) *Kirukulaya* (an income from small taxes) *Devidere* (perhaps a kind of tax collected for Goddess Padmavathi Devi) and *Biradu*, *Biya*, *Salge*, *Samya*, *Sese*, *Habbada Biya*, *Halavu*, *Bitti*, and *Kaiganike* were other taxes that were collected during the Santaras period.

There were both barter system and Money Economy during the period. Till recently in the Malnad region people used to exchange Paddy, Areca, Pepper, Clove, Honey Cardamom etc., for Red Chillies, Tamarind, Pulses etc., brought from the plain lands in bullock carts. Gold coins like *Gadyana*, *Kumara Gadyana*, *Ponnu* or *Honnu* were in circulation during the period under study and there are inscriptional evidences for the same.²³

Trade is one of the sources of income and prosperity of any society, but the Santara records do not make a direct mention of merchants, articles of trade, trade routes and income from trade. And there is no information available about the guild system which might have existed, but, there were traders in the Santara land for example, Pattana Swamy Nokkayya Shetty who was a Jaina Vysya living in Hombuja. Lack of records does not mean that there was no trade at all. The articles grown and produced during their period should have had their own market. Though their kingdom was located near the Arabian Sea, there are no references to foreign trade. Things were generally transported on animals (Ox, He buffalo, Horse etc.) and carts. And the container of things used is *Hasabe*, *Mule*, *Hedagi*, *Barka*, *Skin sack*, *Hallow bamboo*, *Singadikay*, *Karandige* etc.

Religion has been an inseparable part of our society since the dawn of civilization. Religion has prompted spirituality among the people and the latter has given the strength to sustain life and accept the same philosophically. People were religious during the Santara period and the religious activities were hectic. The Santara rulers were Jains and obviously Jainism was the predominant religion of the land. Saivism and Vaishnavism also existed and the Santaras followed the policy of religious tolerance and treated all the subjects alike. An inscription found in the *Prakara* of Kedareswar Temple at Balligave village of Talagunada Hobli of Shikaripura Taluk has a reference to Jagadevarasa the Santara ruler that says, "Though water is made of one substance, it is used under many names. So the Divine essence is one, but, it is served under many modes of life" and this was the essence of their religious policy".²⁴

Jains migrated to South India in the Pre-Christian era. Jainism thrived under the Gangas, Rashtrakutas, Hoysalas and the Santaras. The Parswanath tradition (The 23rd Thirthankara) of Jainism prevailed in the Humcha region and the Santara rulers were the followers of the Digambara sect of Jainism. Padmavathi the Yakshi of Parshwanatha became the worshipping deity and their inscriptions mention them as having been blessed by Nokkiyabbe or *Padmavathi Devi Vara Labhda Prasad*.²⁵

Jainism is one of the ancient religions of India and the Jains believe in the tradition of 24 Thirthankaras. Stopping the inflow of new Karma and the removal of Karma, already accrued in life is very important in Jainism to be free from the Wheel of birth and death. Following the path of '*Thiriratna*' or 'Three Jewels' i.e., '*Samyak Jnana*' (Right Knowledge) '*Samyak Charita*' (Right Conduct) and '*Samyak Darshana*' (Right Vision) lead an individual soul to

Kaivalya, the salvation. The concept of attaining '*Moksha*' (perfect state) when Karma is eroded is represented through an imagery in Jainism. If a floating object in the water is coated with mud, the same gets sunk in the water, but, when the coated mud is totally eroded, the object will come up and start floating. Here the object is individual soul, the mud is Karma, the bottom of water is *Bhavabandhana*, the attempt to remove the mud is striving for emancipation and the floating state is Liberation or '*Kaivalya*'. Yet, interestingly enough the Digambara sect does not believe in the emancipation (*Mukti*) of women and they need to purify themselves through asceticism and Sallekhana to qualify them to be reborn as men to attain Salvation. Nevertheless, Jainism was the first religion to accept women in asceticism. Any way an inscriptional information, that Mallave the pious daughter of Pekkama Setty and the disciple of Kumara Pandita attained '*Suraloka Prapti*' after making liberal donations is noteworthy. But it's very clear that she succeeded in reaching *Suraloka* but she was not able to get *mukti*. Hence this points very clearly highlights that to attain emancipation she has to be born as man in her next birth to attain salvation. Hence the Digambara sect of Jainism believes salvation for men only.

In order to provide shelter for Jaina ascetics, the Basadi were constructed. Basadi is equivalent to '*Vasati*', which means accommodation (accommodation mainly for the Ascetics and Jaina Acharyas). Later on the icons of Jinas (Tirthankaras) were installed in the Basadis followed by a long process of worship and the same place became the center for cultural and educational activities.

During the Santara period a number of Basadis were constructed. In 898 A.D., Tolapurusha Vikarama Santara constructed a Stone Basadi called *Guddada* Basadi (a basadi on Hill top) and dedicated the same to Moni

Siddantha Bhattarka.²⁶ Chattala Devi constructed the most famous Pancha Basadi or '*Urvitilaka*' Jinalaya in 1077 A.D., at Humcha and made a lot of grants on that occasion.²⁷ Paliyakka the concubine of the Vikrama Santara (I), built two Basadis at Humcha.²⁸ Virasantara built many Basadis at Humcha including Nokkiyabbe Jinalaya. Nokkayya Shetty built the Tirthada Basadi or Nokkayya Shetty Jinalaya at Humcha. Vikrama Santara and Pampadevi were also great builders. Aliyadevi wife of Honnayyarasa constructed two Basadi at Setupura, which are now submerged under Sharavathi backwaters.

It was believed that the construction of a Basadi was a *Punya Karya*, which would enhance the wealth of the king and result in the welfare of people. The chanting of '*Panchamantra*' (Arihanta, Siddha, Upadhyaya, Acharya, and Sadhu) was common in Basadis and at that time, *Panchamahavadya* (five musical instruments) were played. The worship of Jaina was of two forms. a) *Bhaava Pooje* (worship in mind) and b) *Dravya Pooje* (worship associated with material things). The emancipated souls offered the first type of Pooja and ordinary souls performed the latter type of Pooja. The members of the Royal family and wealthy people after performing Pooja, on special occasions used to give away *Shodasha Dana*, (16 types of charities) and '*Chaturvidha Dana* (four types of charities- *Annadana* (food) *Abhayadana* (Protection) *Baishaja* (medicine) and *Shastradana* (Books-knowledge). Pampa Devi because of her valuable service to Jainism exemplary charitable activities earned the well deserving title 'Nutana Attimabbe'. Her daughter Bachala Devi used to 'wash her face with the rays of light emitted from the feet of Arhanta'²⁹

We come across several Jaina Acharyas during the Santara period for which the Santara Kings had great regards and respects. These Acharyas used

to regulate the society according to the principles of Jainism and they had mastery over Dharma, Sastra, Agama and Siddhanta.

Ajita Deva Pandita was the Rajaguru of Vikarama Santara Deva and his knowledge was legendary. Kanaka Sena Bhattaraka had no parallel in religious arguments according to epigraphis. Divakara Nandi Sidhartha Deva was popular elsewhere also and he translated "Tatwartha Siddhi" of Uma Swamy from Sanskrit into Kannada. He attained *Mufti* by observing Sallekhana on the Kundadri hilltop near Tirthahalli, which is a tourist spot today. Muni Siddhantha Bhattaraka and Sri Vijaya Deva, Kamala Badra Deva, Kumara Sena Deva, Hema Sena Muni, Vasupujya, Siddantha Deva and Bhanu Keerti Siddantha Deva were all great Acharyas who lived at different points of time during the Santara rule.³⁰

We also see the organization of *Sangha*, *Gana*, *Gaccha* and *Anvya* during the Santara period. *Ganas* were the branches of *Sangha*, *Gachas* were the branches of *Ganas*.³¹ This organization speaks of the '*Guru Paramparas*' and their followers and disciples.

Kantis were Jaina Nuns and their counter part was *Savanaru* or *Nigrantharu*. In the context of Karnataka, Jaina Nuns are called *Ajji* or *Kanti*.³² Nudity was not prescribed for Jaina Nuns and they used to live in Basadis. Digambara sect believed that women were not entitled for emancipation and they were to be reborn as men for *Mukti*, but some of them observed Sallekhana during the period under study.

Samadhi Marana or *Sallekhana* was the sacred way to become *Muktatma*. Committing suicide in the ways like consuming poison, hanging oneself, drowning, getting stabbed were all considered '*Balamarana*' (immature

way of dying) but, Sallekhana was considered Pandita Marana as it was done consciously and with full knowledge through an Acharya.³³ Giving up food and water gradually but chanting *Pancha Paramesthi* mantra throughout till the last breath used to be the way of *Sallekhana Vrata*.

During the Santara period the emancipated departed souls by the way of Sallekhana were honoured and remembered through the erection of memorials, which were called Nishadi. So, a Nishadi could be a house of rest, a tomb or a monument. The one who observed Sallekhana is shown sitting with his/her Acharya and this is called Nishadi (Sitting besides). During the Santara period there are references of both ascetics and lay people known as Sravakas/Sravakis observing Sallekhana and ending life.³⁴

Invocation to the Jinas³⁵ was a common practice at the outset of any Jainasasana and so far as the Dana Sasanas were concerned *Shapashaya Vakya* (Cursing words)³⁶ can be seen in the end. An important aspect of the Santara inscriptions is the use of Saka era which helps us in the understanding the chronology of the period in a better way.

The Kalamukha or Pashupatha Sect within Saivism was quite popular in Karnataka from very early times. The earliest inscriptional evidence is from Kigga (700 A.D.) of Sringeri Taluq, Chickmagalore District, Hombuja was the seat of 'Panchamatha' i.e., 'Jaina', 'Saiva', 'Boudha', 'Vaishnava' and 'Viprakula' but, today their remains only the Jaina Matha. Bira Santara Deva (1063 A.D.) gave donations to the Billeswara Temple at Humcha and made grants to *Sarvanna Jiya*, a Saiva Acharya.³⁷ Chagala Devi the Queen of Veera Santara Deva constructed the Chageswara Temple (1062 A.D.) at Balligave, Shikaripura Taluq,³⁸ The most ancient Temple in the Humcha region is Kamateswara. This

Temple was constructed around 800 A.D. by one Masara Jakkaya who has earned a lot of praise in an inscription.³⁹ An inscription of 1095 A.D. mentions that Santara Deva the feudatory of Chalukya Bhuvanaikya Malla Deva was "Parvati Vallabha Charana Sarasiruha Bhiringa" ('Bee in the lotus feet of Lord Shiva').⁴⁰ Virasantara or Srivallabha in 1168 A.D., renovated a Saiva temple at Kallur.⁴¹

It is difficult to say when Vaishnavism entered Karnataka. There is a praising verse of Vishnu in the Halmidi inscription of 5th Century A.D., the earliest Kannada inscription known so far. Hence as the Santaras were Jains and the Kalamukha or Pashupata Sect of Saivism were popular in the region, Vaishnavism did not make much progress except a few minor inscriptional references.

Except for a Mahishasuramardhini idol found in the Billeswara Temple at Humcha, there are no independent temples built for Shakti Goddess.

Indian culture has given utmost importance for education. The education of emancipation has been significant for Indians. It is said 'education' is that which brings liberation, liberation from *Bhavabandana*. During the Upanishadic Period pupils used to sit besides the teacher and learn. Buddhism and Jainism developed their own educational systems in ancient times. Education was imparted in *Agraharas*, Temples, *Brahmapuris* and Ghatikasthanas.

During the Santara period *Agraharas* were the centers of learning. *Agraharas* were villages gifted to the learned Brahmins for their maintenance and for the promotion of learning and education. *Agraharas* were residential educational institutions and most of the Agraharas enjoyed rent-free lands.

Agraharas were managed by a group of people known as *Mahajans*. It was contended that the creation of an *Agrahara* would bring *Punya* (merit) and do good to the society. *Agraharas* were the repositories of learning and they were called *Vidyanidhis*. The *Vedas*, *Vedangas*, *Ithihasa*, *Tarka*, *Ganitha*, *Nataka*, *Sahitya*, *Mimamsa*, *Puranas*, *Dharmashastras* and six Darshanas (*Shatdarshanas*) i.e., *Sankya*, *Yoga*, *Nyaya*, *Vaishistika*, *Mimamsa*, and *Vedanta* were taught to the students in *Agraharas*. 1ta

Vikrama Santara's inscription of about 1027 A.D., speaks of his grants made to the Gauja *Agrahara* inhabited by 32,000 Brahmanas (present day Shikaripura Taluk of Shimoga District).⁴² An inscription states that the Gauja *Agrahara* was attacked by some people and a hero died fighting them and the *Mahajanas* made liberal grants to the family of the deceased. The inference is at times even *Agraharas* were not safe despite being the centers of learning. Pomburchchanadina *Agrahara* Anandur, Mallandur *Agrahara* in Anandapura hobli,⁴³ of present day Shivamogga district etc., were other educational centers that we come across during the Santara period.

Mathas were different from *Agraharas*. *Matha* generally denotes non Brahmanical school. A *Matha* was a monastery, which was a religious and educational institution. In olden days *Mathas* were associated with Temples. Mathas appear from the 8th century A.D., and became prominent during the heydays of the *Kalamukha Saivism* between 10th and 13th centuries in Karnataka. Jains also maintained their *Mathas*. The *Acharyas* of Jaina Maths were also highly learned. The *Mathas* were also maintained by the munificent grants made by the members of the royal family and others.

There were two types of student categories in the *Mathas* i, e., Ascetic students and ordinary students (*Vidyarthi tapodhanas and Munis*). For teaching

Alphabets Primary classes were conducted in *Mathas*. This was known as *Balashikshe*. *Grammar, Dramatics, Puranas, Shastras* etc., were taught in *Mathas* and students used to lead a very disciplined life. An inscription of 1092 A.D. says that Santaranadu was a *Panchamatha Sthana*. It is not known as to what was the method of teaching but learning by heart and the oral tradition of education might have continued. No information is available about the women's education. The proficiency of a pupil in a particular subject or branch of learning was put to test in a learned Assembly through debates, discussions, and interactions.

The word '*Antervasi*' is found in the Jaina inscriptions. '*Antervasi*' means the one who lives with the teacher under the same roof (*basadi*). Even the members of the Royal family were imparted education. Vira Santara had expertise in *Arthashastra* (Economics), *Gajashastra*, (Science of Elephants) and *Hayashastra* (Science of Horses) apart from knowing to play on musical instruments and the ability to test precious stones. It seems the works of Poojyapada and Saaktayana on Grammar were in use among Jains.

No information is available about different professions under study, but they were hereditary and came from father to children. Sudras were prohibited from learning Vedas but they could study *Smrutis, Puranas* and the *great epics*.

The contributions of Santaras to the field of Art and Architecture were immense. The monuments constructed during their period are located in the present day Humcha and they belong to the Digambara sect of Jainism. Jaina temples which are called Basadis of the Santara period are neither large nor many in number. Their creation of Art can be studied in two categories such as Architecture and Sculpture.

The most important Santara temples seem to have been built under the Royal patronage. These temples fall into two phases based on the stylistic grounds. They are early phase and the later phase. Guddada Basadi, Sule Basadi and Bogar Basadi are in the early phase. In the later phase Panchakuta Basadi and the Parshvanatha Basadi, etc., belong to.

Locally available black granite stone was used in the creation of Architecture and Sculpture. May be this is one of the reasons why we do not come across many carvings on the Basadis. Though the sculptural objects are a few in Humcha, they are proportionate and beautiful, and are known for fine craftsmanship. The Santaras were influenced by the Rashtrakuta's style but, did not follow it blindly. The Santara art has been innovative and unique with a regional flavour as it was for the first time that a state was formed in this part of Malnad region.

The Kamateshwar Temple belongs to *Ekakuta* order of the Dravidian style. The temple is located half a kilometer away towards the south east of the present day Jaina *Matha* at Humcha. The Shivalinga can be seen here and on the outer portion of the temple one can also see Panchatantra stories carved below the eave of the temple. This temple is constructed around C. 800 A.D.

The *Guddada Basadi* is located on the hill top and was built in 898 A.D., by Vikrama Santara for Mauni Siddhanta Bhattaraka *Muni*,⁴⁵ a pontiff of the *Kundakundavaya* of Southern^e Digambara Sect. But unfortunately the old structure was pulled down to give place to a modern cement structure. Where as the Parshwanatha temple at Humcha located in the later Panchakuta Basadi complex, is now relegated to a subsidiary position appears like a *Dvitala Vimana* and looks like the Upper Shivalaya of Aihole.

Vira Santara rebuilt the ancient family shrine of Jakkiyabbe Padmavathi in Humcha, to which his consort Chagaladevi added *Makara Torana* in 1062 A.D. and this belongs to the later phase. At Danasale in Tirthahalli Taluk another Jaina Basadi was built⁴⁶ (which suppose to resemble the Panchakuta Basadi at Humcha) in 1148 A.D., but unfortunately no remains of the same is found there today.

In 1077 A.D., Ganga Princess Chattala Devi, the sister of Queen Vira Mahadevi (consort of Vira Santara II) constructed the famous Panchakuta Basadi also known as "*Urvitilaka*" at Humcha in memory of her parents, brother, and sister. This Basadi is quite simple and here one can see Jaina idols like Parshwanatha in the central cell and the other four located in other cells probably are Vrishabha, Santinatha, Aristhanemi and Vardhamana. In the *Mukhamantapa* portion of the Basadi at the balustrade one can see a monkey (*Vanara*) in the coiled tail of a lion. Here, the artist seems to have represented the '*Vanaradhwaja*' and '*Mrigalanchana*' the flag and emblem of the Santaras of Humcha symbolically (?) which are beautiful and interesting. The most noteworthy point is that we have not come across the Santara emblem and insignia in any form except for the inscriptional reference.

There is a Manasthambha erected in front of the Panchakuta Basadi measuring 50 feet from ground level to the top. This colossal Manasthambha made out of black schist stone is like a Dhvajasthambha, or Garudasthambha or Deepa Sthambha erected in front of the Brahmanical temples. The pillar is crowned with a small pillared Mantapa and the pillar consists of three parts. In accordance with the Agama principles the *Balipeetha* is erected in front of Dhvajastamba facing the sanctum.

A modern structure, which seems to have replaced the old basadi Known as Chandranatha Basadi can also be seen in the Panchakuta Basadi complex. Except the ancient idol of Chandranatha Tirthankara inside the *garbhagriha* nothing worth calling ancient is seen there today.

Around four kilometers, away from Humcha there is another town at the foothill of Billeswara *Betta* (hill). Presently there is only one temple complex locally known as Billeshwara temple and one can see the Billeswara Linga here. This was the center of Kalamukha Saivas and their flourished a *Matha* for which Bira Santara of Santalige-1000, made land grants by name Goravarapalli free of all taxes in 1062 A.D. From architecture point of view this temple provides a link and indicates the further development of Kadambanagara style of architecture in this Malanad region.

The images of Tirthankaras are found only in two forms i.e, *Kayotsarga* posture (standing posture) and *Paryankasana* Posture (seated in Dhyanamudra Posture). The Jain images of Santara period made out of black granite stone are known for their lustrous polishing.

The Parshvanatha Tirthankara's image is found in the central Garbhagriha of the *Panchakuta Basadi*. It is in *Paryankasana* posture. The icon is beautiful and has seven hooded snake canopy over his head. The Chandranatha icon is installed in the north facing modern structure. The icon is in good state of preservation and it is in *Kayotsarga* posture flanked with four armed Yaksha and Yakshi at his feet.

The image of Shrutidevi or Jaina Saraswati (only one in the region) is placed inside the pillared Mantapa of Panchakuta Basadi seated in Padmasana.

She has four hands holding *Japamale*, *Ankusha*, *Pustaka* and *pasha*. On stylistic grounds it can be dated to around C.11th Century A.D.

The *Nritya* Vishnu stone plaque found recently in the Panchakuta Basadi complex is the rarest specimen of Vishnu sculpture so far found anywhere in India. Here, Vishnu is dancing and Brahma and Rudra who are playing musical instruments accompany him. All the three represent Creation (Brahma) Preservation (Vishnu) and Destruction (Shiva). Apart from holding his attributes, Vishnu is shown holding two female dancers in his hands while dancing and this is not found in any dancing Vishnu sculptures.

The stele of the Kamatopasarga Panel of Parshvanatha, placed in the main Parshvanatha Temple at Humcha is also of great significance due to its beauty and craftsmanship. In this panel the story of Kamata troubling Parshvanatha in many ways who is doing Tapasya to attain *Kevalajnana*, (the ultimate state of Jinahood) is shown. The failed Kamata and his wife apologizing to victorious but merciful Parshvanatha is heart touching.

There are also many images of Chouri Bearers, Yakshas and Yakshis, the Astadikpala panels, the Panchatantra stories etc., in the monuments of the Santara period. The live monuments and the beautiful sculptures create before our mental eye the religious zeal and the single-minded devotion of the people of Santara Period to art, spirituality and divinity.

IMPORTANCE/HIGHLIGHTS OF THIS RESEARCH WORK

The following aspects may be specially taken into account as the most important ones or highlights of this research work done over an area of strategic significance which has mattered much in the cultural life of Karnataka.

- 1) The principality of the Santaras of Santalige-1000 was a small one located in the dense Malnad Region at the stretch of Western Ghats in Karnataka. They ruled from Setupura (Sagar taluq) as the second capital after shifting from Hombuja or the present day Humcha. After independence, India conceived developmental projects on a large scale and the construction of Sharavati Dam and of late the construction of Varahi Dam have resulted in the submergence of a large area including a major portion of lands, which were under the Santara rule. Submergence of such an area should also be understood as the submergence of a cultural heritage on account of which even the source materials for historical study become scarce. Under these circumstances (with less source materials) an earnest attempt has been made here to reconstruct the cultural past of the Santaras who ruled from the 8th to 12th Century A.D.
- 2) The Santaras were Jains and Jainism stands for peace, non-violence, harmony and co-existence. Such values have contributed immeasurably for the evolution of culture and human society. The history of Santaras of Humcha needed to be given more importance as they ruled for more than 400 years despite being a small dynasty. This apart, these days in the dense Malanad region violence is on an increasing, against Nature and human beings in the name of development and ideologies. The destruction of physical environment and the increased Violence harm our culture and the evolution of values in the society. Therefore, it is intended that such a study may cause more environmental awareness and make people understand peace as a great cultural value.

- 3) As a Royal Family the Santaras had their own Emblem and Insignia and they were *Mriga Lanchana* (Lion Emblem) and *Vanara Dhvaja* (Monkey Flag). There is no inscriptional information about this in their period. In this research work while studying Art and architecture, the *Mriga Lanchana* and *Vanara Dhvaja* are located in the *mukhamantapa* portion of *Urvitilaka* basadi and brought to light. The progenitors of this dynasty are said to have participated in the Mahabharata War (Kurukshetra) and were blessed with *Ekashanka* and *Varahadhvaja* by Narayana (Vishnu) himself. It is noteworthy, that the Pandavas had *Vanaradhvaja* or *Kapidhvaja*. Here '*Vanara*' means Hanuman the Monkey God in the service of Lord Sri Ramachandra. Mahabharata war symbolises a conflicts between '*Dharma*' (Truth or Justice) and '*Adharma*' (untruth or injustice). Therefore, the Santaras adopting the *Vanara Dhvaja* must be understood as an attempt to establish Law and Order in the region when there was chaos and anarchy perhaps.
- 4) The name of Santara kings like Nanni Santara and Tolapurusha Vikrama Santara are very important, as they are associated with ideals of administration. Nanni in Kannada means Truth. Therefore, ruling truthfully was the guiding principle of that ruler.
- 5) The Humcha region has been called '*Panchamatha Sthana*' (*Jaina, Boudha, Shaiva, Vaishnava and Viprakula*). Multiculturalism is the specialty and inner strength of our society. The *Upanishads* say '*Ekam sat Vipra Bahudavadanti*' 'Truth is one, but its manifestations are many'. True to this philosophic concept an inscription of Jagadevarasa, the Santara ruler mentions, "Though water is made of one substance, it is used under many names. So the divine essence is one, but it is served

under many modes of life.” Therefore, it is said that India is not just a Nation but also, a Vision. While discussing the religious policy of the Santaras this has been stressed, because tolerance is the need of the day in India as we see increasing feuds and violence in the name of religions.

- 6) The Digambara sect of Jainism believes that women have no salvation and, therefore, they must get rid of their Karma in their life and be born as a men to attain salvation only in the next birth. In this research work while referring to the Samadhi Marana or Sallekhana, the episode of Mallavve the pious woman (E.C.VIII.Sa.160) has been specially taken into account for she is stated to have attained *Suraloka (Mukti)* after performing *Sallekhana*. What is very significant is the difference between the theoretical belief (Scriptural belief) that women have no salvation in their life, but, the inscription telling that Mallavve attained salvation (*Suraloka Prapti*) after observing *Sallekhana*. Though we see gender discrimination in theory, the contemporary society of Mallavve had recognized her merit by mentioning that she attained *suraloka*. The inference one can derive is that laywomen were also allowed to embrace *sallekhana* and they can be reborn as men to attain *mukti*. And especially the women who seem to belong to the merchant community accepted *Sallekhana* and invited their death. This has been brought to light in this study.
- 7) From Architecture point of view the Billeshwara Temple of the Santara period provides a link and indicates the further development of Kadamba Nagara style of Architecture in the Malnad region, which is an important point to be taken note of. At the same time the art of the period

highlight certain regional characters, which almost made the famous art historian Dhaky to identify it as *Malnad* Style of Architecture.

The *Nritya* Vishnu stone plaque found recently in the Panchakuta Basadi complex is the rarest specimen of Vishnu sculptures so far found anywhere in India. The accompanying figures such as *Rudra* and *Brahma*, the attributes, the dancing mood and posture and the grace of the sculpture are all unique. Scholars have opined that this rare sculpture must be studied with greater attention as it is first of its kind in India and this rare sculpture has been brought to light by this scholar. The sculpture with its unique attributes, and its association with a Jaina temple still remains a great riddle to the scholars of Art History and this problem is yet to be solved convincingly.

Hence this study has taken into consideration the available primary and secondary sources as well as intensive field work to study the culture and society in an historical background of a Kingdom neglected but nevertheless significant in its contribution to Karnataka culture. If at all the fieldwork undertaken and the work itself can contribute to at least a small part of knowledge of these Santaras then the effort would be considered worthwhile.

References

1. *Ep.Car.*, Vol. VIII, Nr.35, 36, Ti, 192 etc.
2. *Ibid.*, Ti 192 dated 1148 A.D. (the inscription highlights the derivation of the name *Santaranvaya*).
3. *Ibid.*, Nr. 35 dated 1077 A.D.
4. *Ibid.*, Nr. 35. 36. Ti.192.
5. *Ibid.*, Nr. 47 dated 1062 A.D.
6. *Ibid.*, Nr.35
7. *Ibid.*, Nr. 37 and Venkatesh, *South Indian Feudatory Dynasties*, p.46
8. *Ibid.*, Nr 58 dated 1062 A.D.
9. *Ibid.*, Nr. 58
10. The Sati Performed by Gundamabbe the wife of the Nagadeva and Younger sister of the famous Attimabbe in the 10th Century A.D., as cited by Chidanandamuthy M., *Karnataka Sasangala Samskruthika Adhyayana*, p. 349; Eligar Chennkka, *Sasanagallali Karnataka Stri Samaja*. p.237
11. Jalabiyavve performed *Sati*, as cited in *Ep.Car.*, Vol. VII, Sk.38 dated 1192 A.D. of Vira Santara's period.
12. Desai P.B., *Jainism in South India and Some Jaina Epigraphs*, p. 168.
13. *Ep.Car.*, Vol. VIII, Nr. 39 dated 1077 A.D.
14. *Ibid.*, Nr. 47, dated 1062 A.D.
15. *Ibid.*, Sa.159, dated 1159 A.D., Sb. 233, dated 1135 A.D.
16. *Ibid.*, Sa. 44, Nr. 40 & *M.A.R.*, 1930, Sa. 66.
17. *Ep.Car.*, Vol. VII, Sk.62; Chidanandamurthy M., *Op.Cit.*, p.336.
18. This temple is the earliest in the series of temples constructed at Humcha. In this temple underneath the eve of Garbhagriha is Seen a row of sculptures including the four important Panchatantra stories.

19. *Ep.Car.* Vol. VIII, Nr.35, dated 1077 A.D. The two sculptural panels are seen behind the modern temple built for Goddess Padmavathi. Even a Lokkit tree (*Vitex Nigunda*) is seen till today.
20. *Ibid.*, Sa.103, dated 1042 A.D.
21. Sircar B.K., *The Political Institutions and Theories of the Hindus*, p.201; Vijnaneshwara, *Mitakshara*, pp. 86-87 and so on.
22. *Ep.Car.*, Vol. VIII, Sa.108, dated 1042 A.D.; Jagadish, *Measurement Systems in Karnataka*, p.130.
23. *Ibid.*, Nr.58, dated 1062 A.D., Nr. 36, 41, Ti, 192 and so on.
24. *Ep.Car.* Vol. VII, Sk.103.
25. *Ep.Car.*, Vol, VIII, Nr. 35, 36, Ti.192.
26. *Ibid.*, Nr. 60 dated 898 A.D.
27. *Ibid.*, Nr.38, dated 1077 A.D.
28. *Ibid.*, Nr.45, dated 898 A.D.
29. *Ibid.*, Nr. 37, dated 1147 A.D.
30. *Ibid.*, Nr. 35, 36
31. *Indian Antiquary*, XIX, p.275 dated 1054 A.D.; Chidanandamurthy M., *Op.Cit.*, p.95
32. Desai P.B., *Op.Cit.*, p.168
33. Stevenson, *Heart of Jainism* as Cited by Chidanandamurthy, *Op.Cit.*, p.101.
34. *Ep.Car.*, Vol VIII, Sa.160, 162, Nr. 56, 53, and so on
35. Most of the inscription of the Santara Period commences with a Jaina Sloka, known as "Srimat Parama Gambhira-----Jiya Trilokyanathsya Sasana Jina Sasana".
36. Once again in their donative records we come across some cursing words at the end of the Inscription. It commences with "*Swadattam, Paradattam -----, Sastivarusha Sahasrani istayam Jayathe crime*"
37. *Ep.Car.*, Vol. VIII, Nr. 63, dated 1063 A.D.
38. *Ibid.*, Nr.47, dated 1062 A.D.

39. *Ibid.*, Nr.62, dated C.800 A.D.
40. *Ibid.*, Sa. 103, dated 1095 A.D.
41. Jainkeri Jayadevappa, "Srivalabhana aprakatita Kalluru Sasana mattu Kelavu Prachina Avasheshagalu", (Kannada), *Ithihasa Darshana*, Vol.17, pp. 62- 64.
42. *Ep.Car.*, Vol. VII, Sk.48, dated 1027 A.D.
43. *Ep.Car.*, Vol. VIII, Nr.35 dated 1077 A.D.
44. *Ibid.*, Nr.40; Chidanandamurthy M., *Op.Cit.*, p. 229
45. *Ibid.*, Nr.60 dated 898 A.D.
46. *Ibid.*, Ti.192, dated 1148 A.D.

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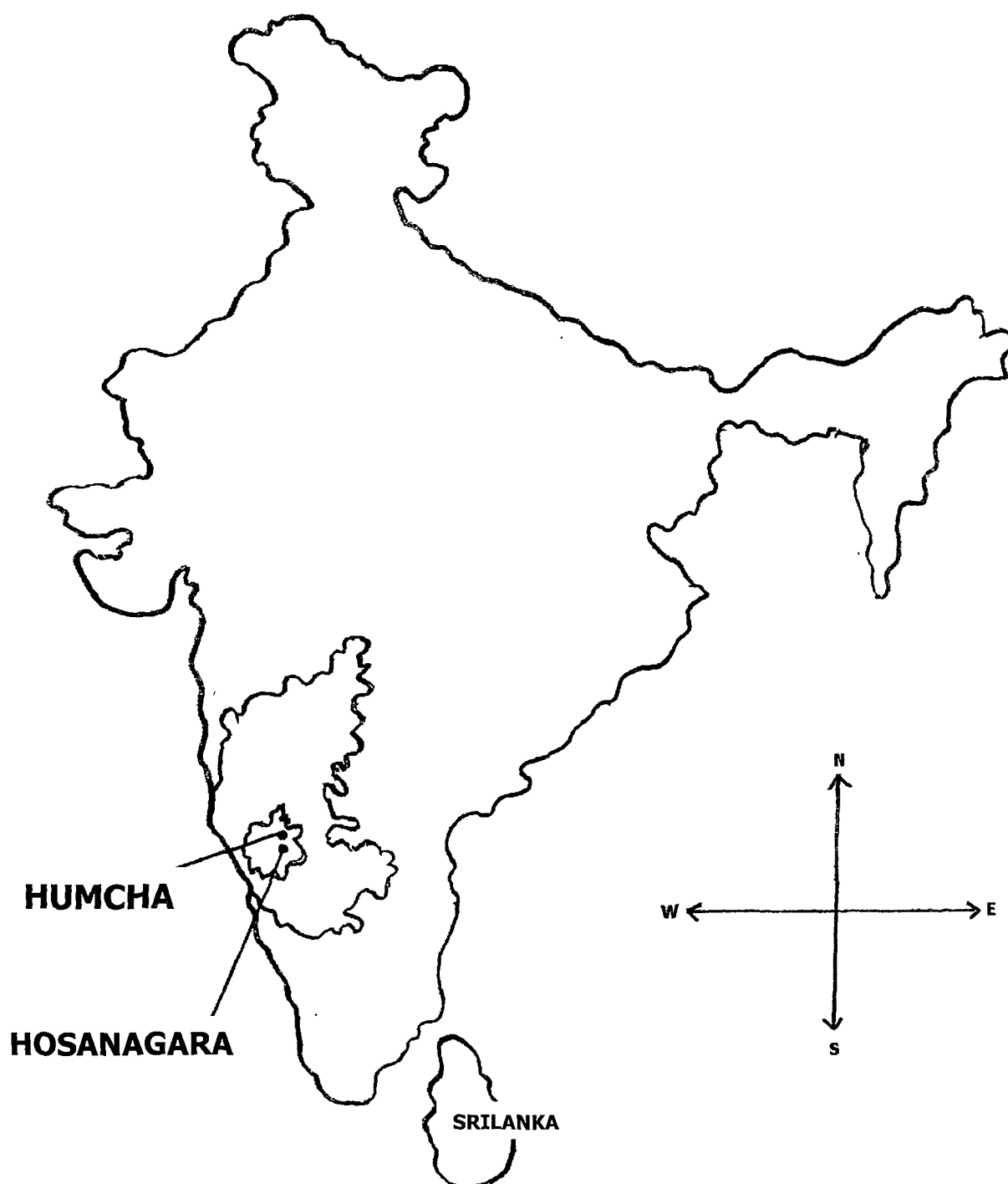
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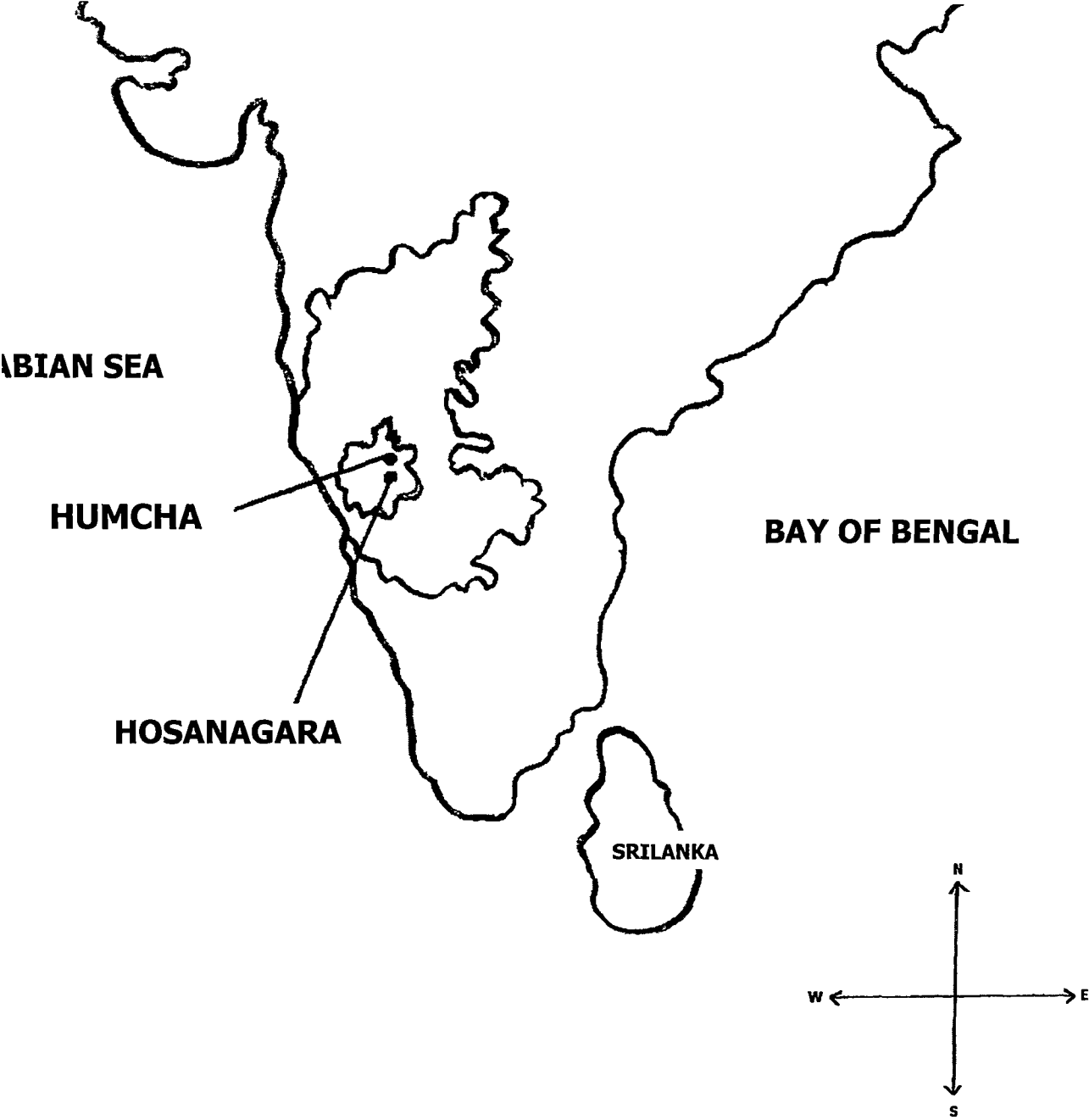
Annexures

ANNEXURES

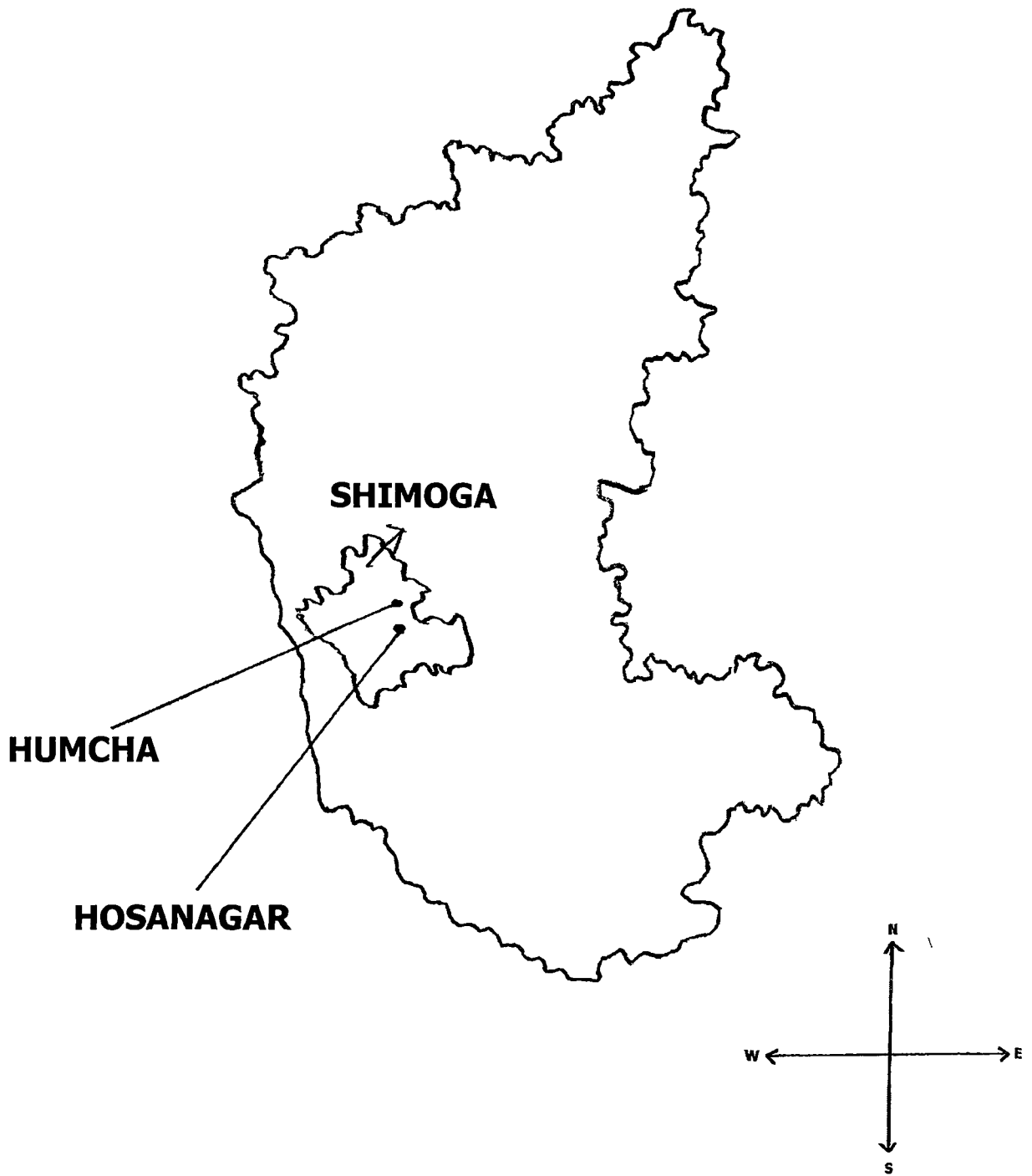
India Map



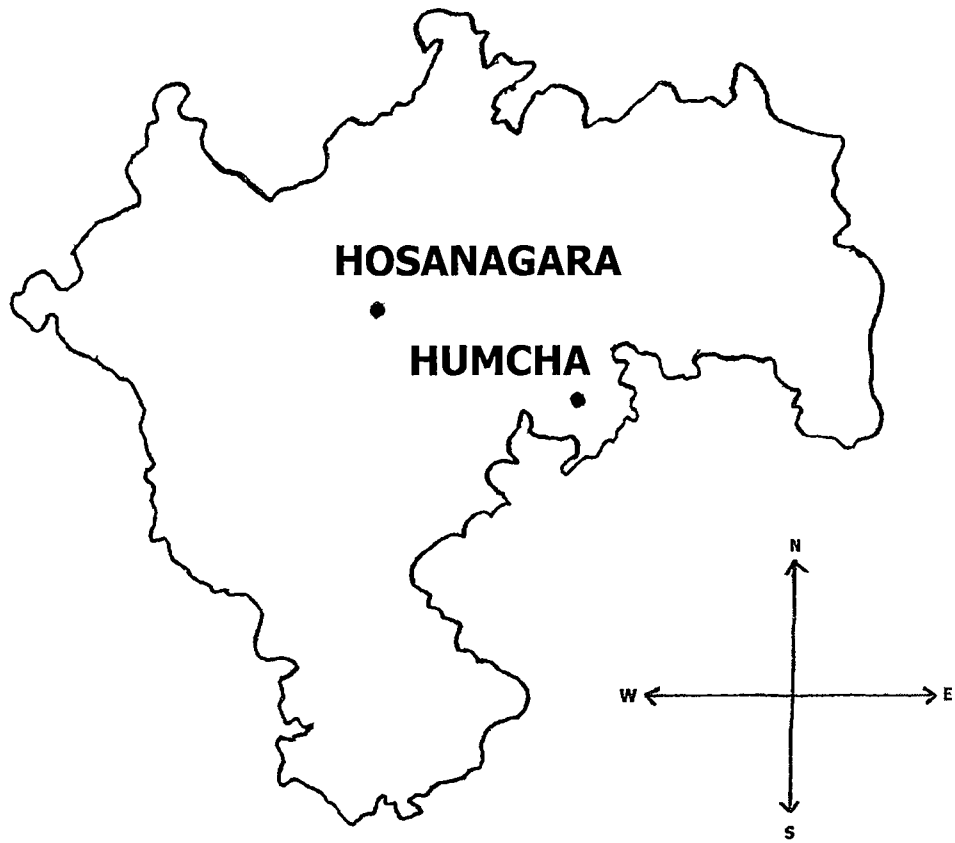
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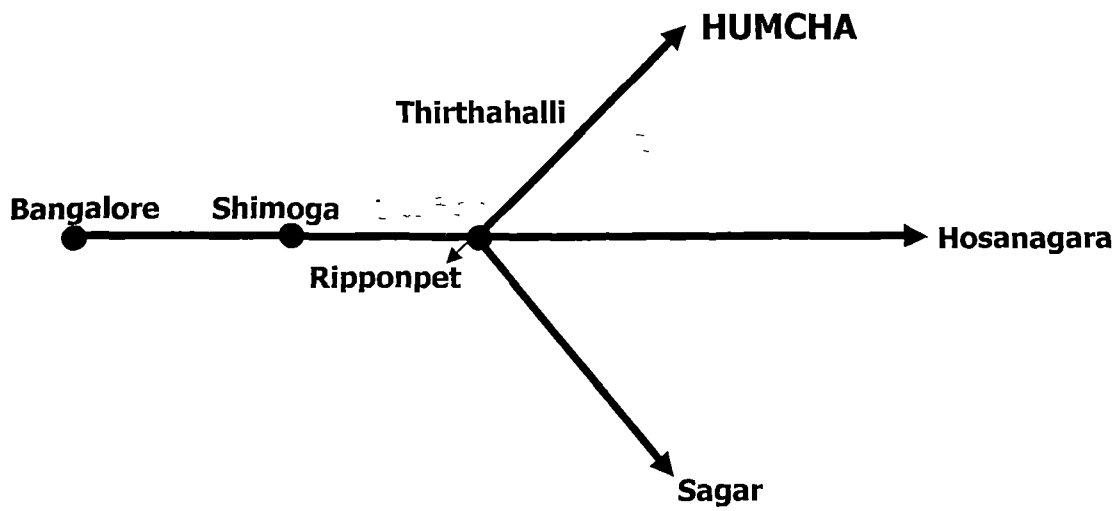
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Hosanagara Map

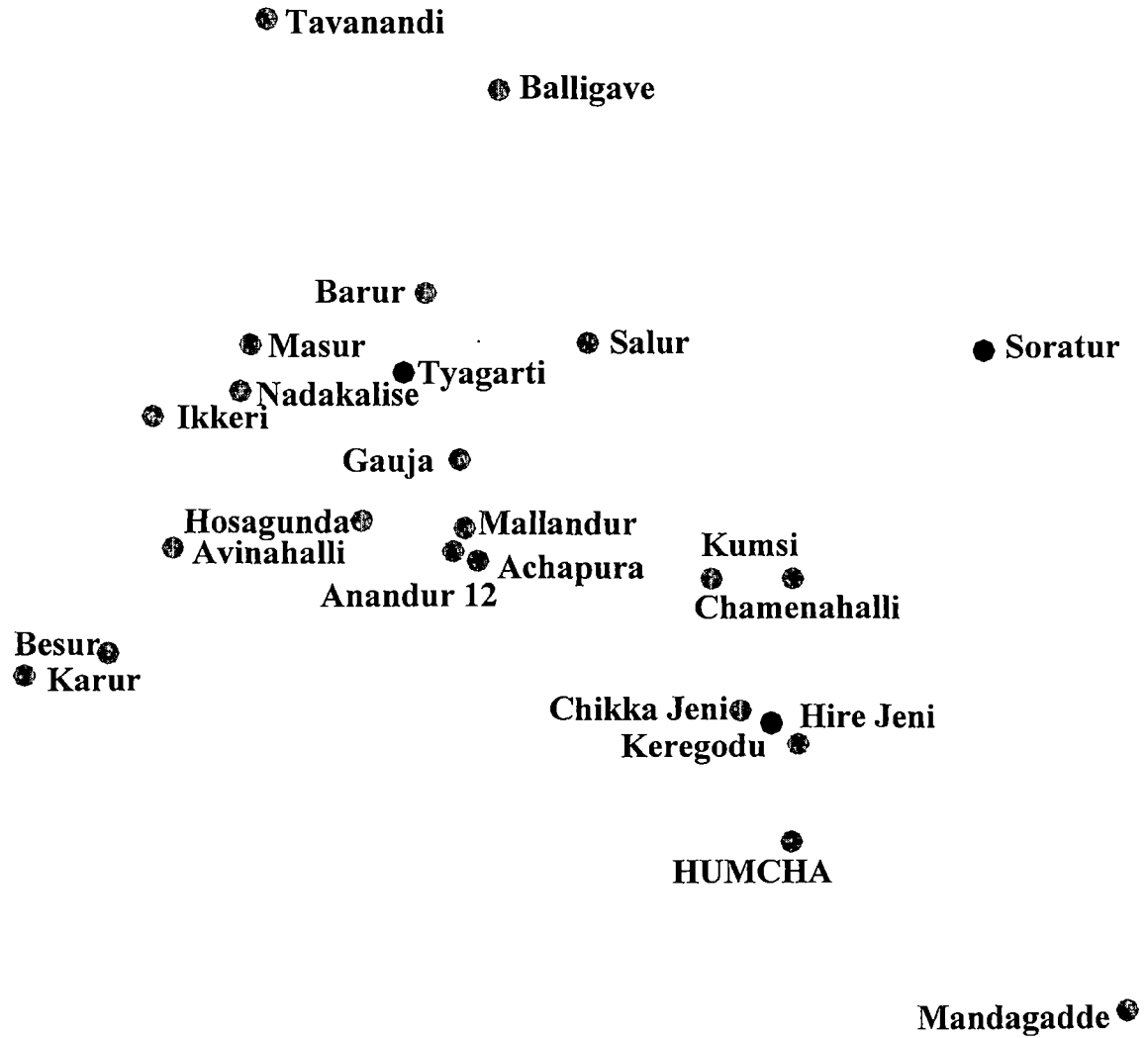


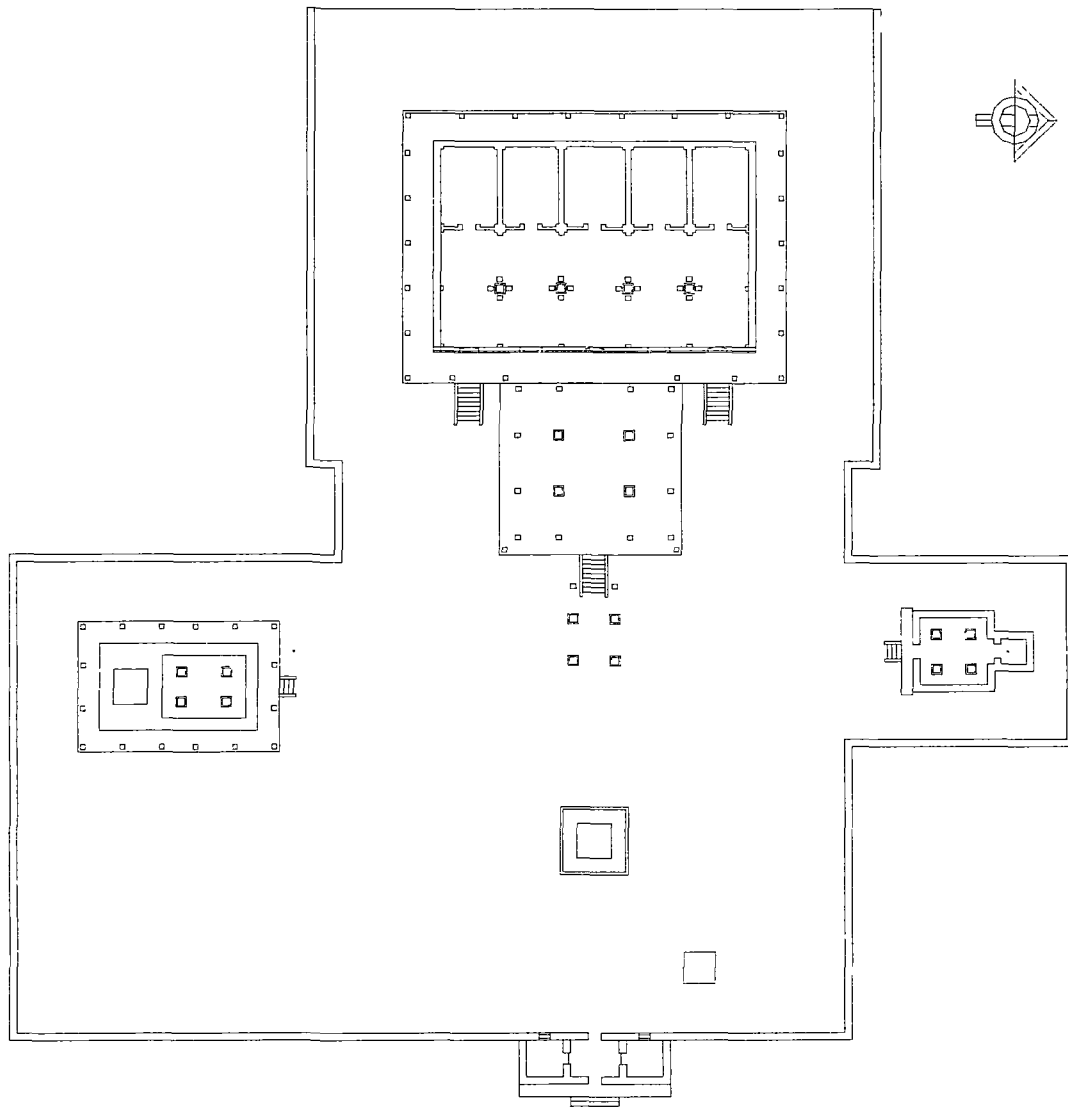
Route Map / Direction



Spots showing inscriptions found in Santalige-1000


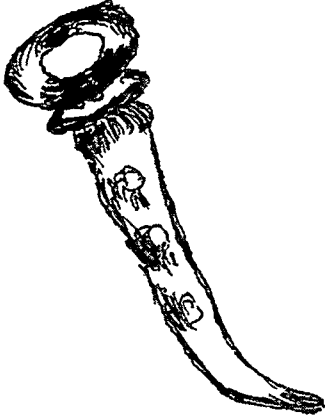

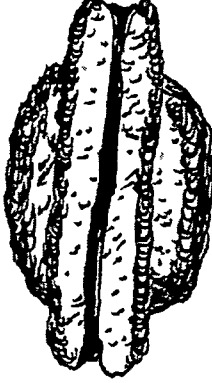
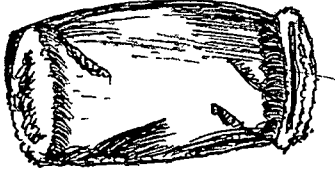
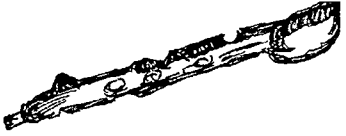
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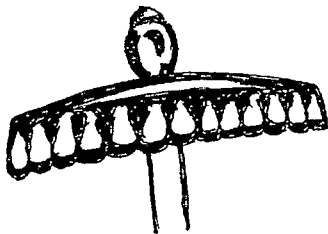
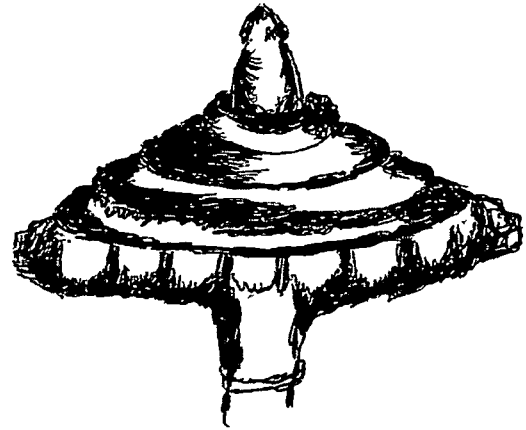
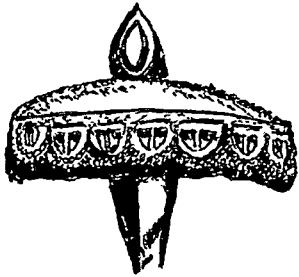
Ground Plan of the existing Panchakuta Bastis at Humcha

Musical Ornaments

		
Veena	Horn	Wind Blowing Instrument
		
Cymbals	Damaru	Veena

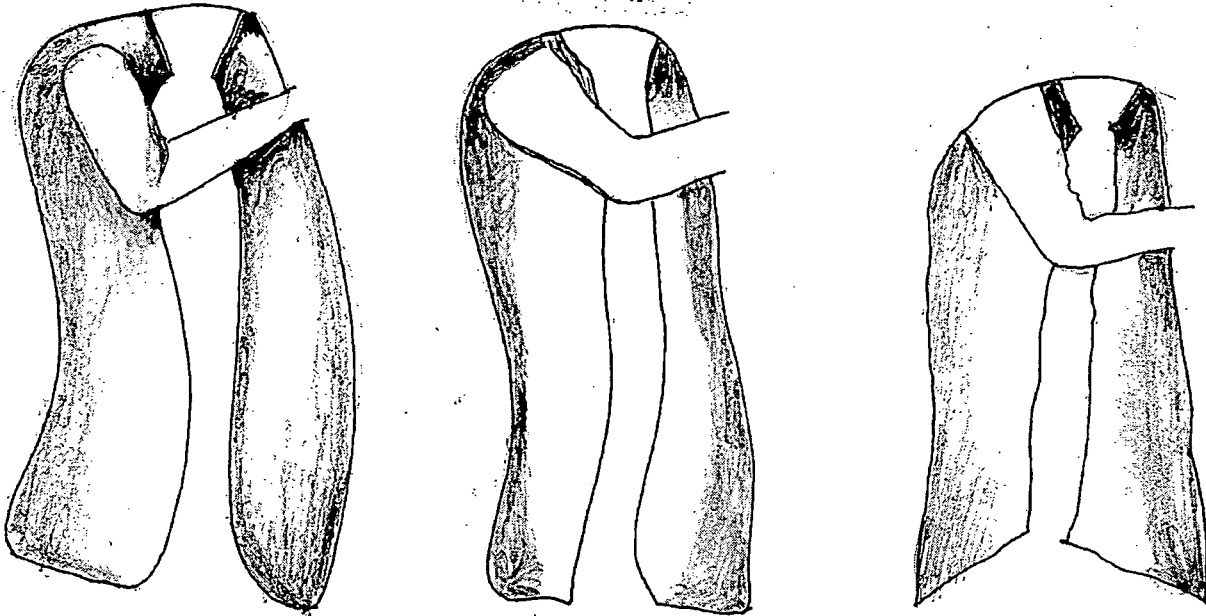
Line Drawings as seen in the Sculptures

Parasols



Line Drawings as seen in the Sculptures

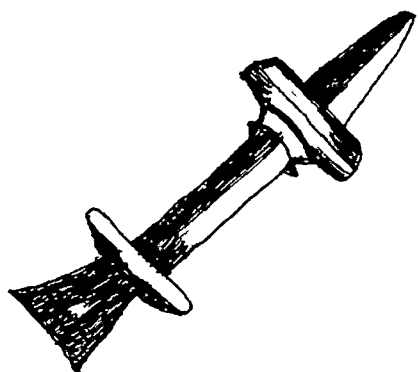
Dress & Costumes



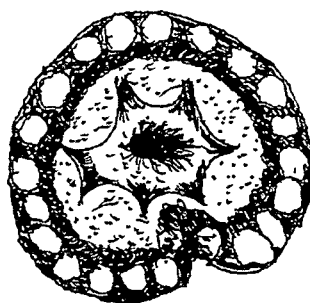
Long Coat

Line Drawings as seen in the Sculptures

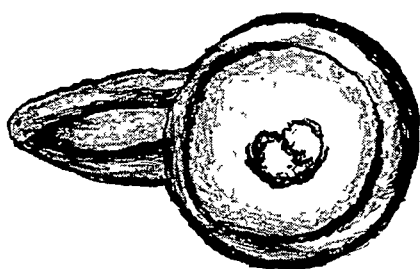
Weapons



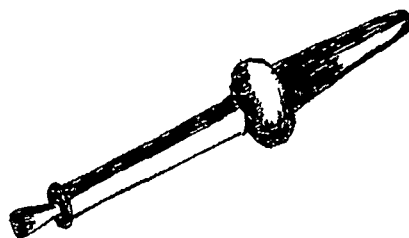
Dagger/ Sword



Shield



Shield with Handle



Sword

Line Drawings as seen in the Sculptures

NEW FOUND INSCRIPTIONS

ಕಲ್ಲೂರು ಗ್ರಾಮ ಹೊಸನಗರ ತಾಲೂಕು

ಶಾಸನ ದೊರೆತ ಸ್ಥಳ : ಈಶ್ವರ ದೇವಾಲಯದ ಎದುರು
ಅರಸ : ಹೊಂಬುಜ ಶ್ರೀ ವಲ್ಲಭ
ಕಾಲ : ಕ್ರಿ.ಶ. 1168 (ಶಾ. ಶಕೆ: 1090 ಸರ್ವಧಾರಿ)

ಶಾಸನಪಾಠ

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ ತೈಲೋಕ್ಯ ನಗರಾ
2. ರಂಭ ಮೂಲ ಸ್ತಂಭಾಯ ಶಂಭವೇ|| ಸ್ವಸ್ತಿ ಸಮದಿಗತ ಪಂಚ
3. ಮಹಾಶಬ್ದ ಮಹಾಮಂಡಲೇಶ್ವರ ನುತರ ಮ [ಧು] ರಾಧೀ
4. ಶ್ವರಂ ಪಟ್ಟಿ ಹೊಂಬುಚ್ಚಪುರವರೇಶ್ವರಂ ಮಹೋಗ್ರ ವಂಶಲಲಾಮಂ ಪದ್ಮಾ
5. ವತಿದೇವಿ ಲಬ್ಧವರಪ್ರಸಾದಾಸಾಧಿತ ವಿಪುಳ [ತುಳಾಪುರುಷ ಮ]
6. ಹಾದಾನ ಹಿರಣ್ಯಗರ್ಭ ತ್ರಯಾದಿಕ ದಾನ ವಾನರ ಧ್ವಜ ಮೃಗರಾಜ ಲಾ [ಂ]
7. ಛನ ವಿರಾಜಿತಾನ್ವಯೋತ್ಪನ್ನಂ || ಬಹುಕಳಾ ಸಂಪನ್ನಂ ಶ್ರೀ ಸಾಂತರ ಕು
8. ಳ ಕುಮುದಿನ ಶಶಾಂಕ [ಮ] ಯೂಖಾಂಕುರ || ರಿಪು ಮಂಡ
9. ಳೀಕ ಪತಂಗದೀಪಾಂಕುರಂ || ತೊಂಡ ಮಂಡಲೇಕ ಕುಳಾಚಳ ವಜ್ರ ದಂಡಂ
10. ಬಿರುದ ಭೀರುಂಡಂ ಕಂದುಕಾಚರ್ಯ್ಯಂ ಮಂದರ ಧೈರ್ಯ್ಯಂ ಕೀರ್ತಿ
11. ನಾರಾಯಣಂ ಶೌರ್ಯ್ಯ ಪಾರಾಯಣಂ ಜಿನ ಪಾದಾರಾಧ
12. ಕಂ| ರಿಪುಬಳಸಾಧಕಂ ಶಾಂತಾರಾದಿತ್ಯಂ| ಸಕಳಜನಸ್ತುತ್ಯಂ ನೀ
13. ತಿಶಾಸ್ತ್ರಜ್ಞಂ ಬಿರುದಸರ್ಬಜ್ಞಂ| ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರಂ ವಿಕ್ರಮ
14. ಶಾಂ [ನ]
15. ರ ದೇವರು ಪೊಂಬುಜ ನೆಲವೀಡಿನೊಳು ಸುಖಸಂಕಥಾ ವಿನೋ
16. ದದೀಂ ರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಮಿರಲು || ಶ್ರೀವಲ್ಲಭ ಮಹೀನಾಥ ಕಲ್ಪ ಭೂ
17. ಜಾಶ್ರಯೋತ್ಸವಾರ್ಥಿ| ಶ್ರೀ ಮತ್ತಳುವಲ ದೇವಿಯಂ ಕಲ್ಪ
18. ವಲ್ಲಭಲೋದಯಾ|| ಅನ್ನಿನಿದ ಶ್ರೀ ವಲ್ಲಭ ದೇವನರ್ಥಾಂಗ ಲಕ್ಷ್ಮಿ ತುಳು
19. ವಲದೇವಿಯ ದಾನಗುಣಮದೆಂತನೆ|| ಅಗಣ್ಯಂ ಲಾವಣ್ಯಂ ವಿಳಾಸ

20. ಸಂಪದಾ| ಹರಿಪ್ರಿಯಾವಿಶ್ವಕಳಾಸುಭಾರಥಿ| ಅನೂನ ದಾನೋ (ನೋ?)
21. ನ್ನುತ ಕಳ್ಳವಲ್ಲಭ ಬರಾಯಜಿಯಾ ದೇವಿ ತುಳ್ಳಲಾಂಬಿಕಾ|| ತ
22. ತ್ತನಯಂ|| ಸ್ವಸ್ತಿ ಶ್ರೀ ರತಿರಾಗ ಸಾಗರ ಸುದಾಸೂಥಿ ಸ್ಸು
23. ವ್ರತ್ತಾದೆಯ| ಶ್ರೀ ಪೊಂಬುಚ್ಚಪುರೇಶ್ವರಾ ಬುದನುತಃ| ಶ್ರೀ ವಲ್ಲ
24. ಬೋದ್ಧವಃ| ಯಸ್ಯ ಸಿದ್ಧಖಿಲಾರಿ ರಾಜ ವಿಜಯ ಪೌಢಪ್ರತಾಪಾದೇಯಸ್ಯಾಯಂ
ಮಹಾಮಹೀಪತಿವಿಜಯತಾಂ ತೈಲೋ
25. ಕೃದಾನಿಸ್ತಥಾ|| ಅಂತೆನ್ನಿದ ವೀರಶಾಂತರ ದೇವ ರಾಜ್ಯಂಗೆ
26. ಯ್ಯುತ್ತಮೀರಿ|| ಕಲ್ಲೂರ ಕೆರೆಯ ಕೋಡಿಯಾ ಬಯಲಿದ್ದ ಕಲಿದೇವ
27. ರನೂರಮುಂದೆ ತಂದು| ಪಾಂಡಿತ ಜಿಯನ ಮಗನಪ್ಪ ಮಾಳಿಯ ಜಿ
28. ಯನ ಮಗ ಹೊಂನೆಯ ಜಿಯಂ| ಸಕ ವರ್ಷ 1090 ನೆಯ ಸರ್ವದಾ
29. ರಿ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಸುದ್ಧ ಪಂಚಮಿ ಸೋಮವಾರದಂದು ಶು
30. ಬ ಮುಹೂರ್ತದಂದು ಪುನಪ್ರತಿಷ್ಠೆಯ ಮಾಡಿಸಿ ದೇವಾಲ್ಯ
31. ದ ಕಲುಪೆಸನಂ ನಂದಿ ಮಂಟಪ ಬಾವಿಯಂ ಕಟ್ಟಿಸಿದರು| ಜೀರ್ಣೋ
32. ದ್ಧಾರ ದೇವಾರ್ಚನಾ ನಿಮಿತ್ತಸಲುವ ಭೂಮಿಗಳು ಹೂರು
33. ಳಿವಾಗಿ | ಖಂಡುಗೆಯಗದ್ದೆ| ಲೊಕ್ಕಿಯ ಕಡಹು|| ಹೊಂನೆ
34. ಯ ಜಿಯನ ಮಗ ಕಲೆಯ ಜಿಯನು ಮಾಡಿದ ಹೊಸಗದ್ದೆ| ಬೆಳ್ಳಲ
35. ಕಡಹು ಅಡಿಯ ಮಕ್ಕ ಕುಳಿಯ ಕೆಯ|| ದೇವಾಲ್ಯ
36. ದ ಮುಂದೆ ಊರಿಪ್ಪ ಬನ್ನಬೆ ಕೆಯ| ಊರ ಆಳು ಮೊದ
37. ಲು ಬಪ್ಪಧರ್ಮ| ಇ ಧರ್ಮದ ಪ್ರತಿಪಾಲಿಸಿದವಂಗೆ ಗಂಗೆ
38. ವಾರಣಾಸಿಯಲು ಸಹಸ್ರ ಕವಿಲೆಯಂ ಕೊಂಡು ಕೊಳ
39. ಗುವಂ ಹೊನಲು ಕಟ್ಟಿಸಿ ಬ್ರಾಹ್ಮಣರಿಗೆ ಕೊಟ್ಟ ಫಲಮಕ್ಕು||
40. ಈ ಧರ್ಮಮಳಿದಂಗಾಧಿತ್ಯದಲೂ ಬ್ರಾಹ್ಮಣರು ಮನಾ ಕ
41. ವಿಲೆಯ ಮನಳಿದ ಬ್ರಹ್ಮಾತಿಯನುನೆಯುವನು|| ತಾಯ ಹ
42. ತ್ತುತಲೆ ತಂದೆಯ ಹಂನೊದು ತಲೆಯಂ ನರಕದಲೀಕ್ಷಿಪನು|

***Courtesy: Sri Jayadevappa Jainkeri, Shivamogga, published in
Ithihasa Darshana, Vol.17, 2003, pp. 62-64.***

ಹಿರೇಜೀನಿ, ಹೊಸನಗರ ತಾಲೂಕು, ಶಿವಮೊಗ್ಗ ಜಿಲ್ಲೆ

ಮೊದಲ ಪಟ್ಟಿಕೆ

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಸಮದಿಗತ ಪಂಚ ಮಹಾಸಬ್ಬ ಮಹಾಮಣ್ಡಲೇಶ್ವರಂ ನುತ್ತರ
2. ಮಧುರಾದೀಶ್ವರ ಪಟ್ಟಿ ಪೊಂಬುಚ್ಚ ಪುರವರೇಶ್ವರಂ ಮಹೋಗ್ರವಂಶ
3. ಲಲಾಮಮಂ ಪದ್ಮಾವತೀಲಬ್ಧವರಪ್ರಸಾದಾಸಾದಿತ ವಿಪುಳ ತುಳಾ ಪು
4. [ರುಷ] ಮಹಾಹಾದಾನ ಹಿರಣ್ಯಗರ್ಭ ತ್ರಯಾಧಿಕ ದಾನ ವಾನರಧ್ವಜ ಮ್ರಿಗಾ
5. ಲಾಂಚನ ವಿರಾಜಿತಾನ್ವಯೋತ್ಪನ್ನಂ ಬಹುಕಳಾಸಪನ್ನ ಶಾ

ಎರಡನೆಯ ಪಟ್ಟಿಕೆ

6. ನ್ತರ ಕುಳಕುಮುದಿನೀ ಶಶಾಂಕ ಮಯೂಖಾಂಕುರಂ ರಿಪುಮಂಡಳಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೋಂಣ್ಡಮ
7. ಡಳಿಕ ಕುಳಾಚಕ ವಜ್ರದಂಣ್ಡಂ ಬಿರುದಬೇರುಣ್ಡಂ ಕಂದುಕಾಚಾಯ್ಯಂ ಮಂದರಧೈರ್ಯಂ ಕೀರ್ತಿ
8. ನಾರಾಯಣಂ ಶೌರ್ಯಪಾರಾಯಣಂ ಜಿನಪಾಧಾರಾಧಕಂ ರಿಪುಬಳ ಸಾಧಕಂ ಸಾನ್ತಾ[ರಾ]
9. ಆದಿತ್ಯ ಸರಳ ಜನಸ್ತುತ್ಯ ನೀತಿಸಾಸ್ತಜ್ಞಂ ಬಿರುದ ಸಬ್ಬಜ್ಞಂ
10. ಅತಿಬಿರುದ ಭುಜಕಲಿಗಳ ಬಿರುದ

ಮೂರನೆಯ ಪಟ್ಟಿಕೆ

11. || ಆ ನಪ್ಪ ನನ್ನಿಸಾನ್ತರದೇವಂ
12. ಕದೇವಂ ನರಸಂಕಗಾಳ
13. ತನೂಜಂ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಲೇಶ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲಂ ಭುವನೈಕ
14. ಶಯದೇವ || ಆತನತಮಗಂ ಉತ್ತರಮಧುರಾದೀಶ್ವರನುತ್ತಮಗುಣಾನುಗ್ರವಂಶತಿಳ
15. ಕವಿಭುದಜನಸ್ತುತ್ಯಂ ಕಾಮಿತ ... ತ್ತಮ ಭುಜಬಳ ಪ್ರತಾಪಿ . ಗೋ ಯರದೇವ
16. ನಾಮಾದಿ ಪ್ರಸತಿಸಹಿತಂ ಶ್ರೀ ಮನ್ಮಹಾಮಂಣ್ಡಲೇಶ್ವರಂ ಪೆರ್ಮಡಿ ಸಾಂನ್ತದೇವಂ ಬೈಸಸದ ಜಿನಿಯ
17. ಹಡವಳ ಬಿಯಬ್ಬಿಯ ಮಗಂ ಪೆರ್ಗಡಿಕೇಸಂ ದೊ ಯ್ಯನ ಡಣ್ಣನಾಯ್ಕ
18. ಬವೆನಂ ಕಾದಿ ಸತ್ತಂ | ಚಾಳುಕ್ಯ ವಿಕ್ರಮ ಕಾಲದ 33ನೆಯ ಸರ್ವಧಾರಿ

19. ಸಂವತ್ಸರದ [ಚೈತ್ರ] ಬಹುಳತ್ರಯೋದಸಿ ಸೋಮವಾರದಂನ್ನು ಶ್ರೀಮತು ಪೆರ್ಮಡಿ ಶಾನ್ತರ
ದೇ
20. ವ ಜಿನಿಯ ಪೆರ್ಗಡೆಯರಿಗೆ ಕಾಡಕೊಹು ಗದ್ದೆ ಸಿವನೆ ವಿಶ್ವವಂದ್ರಾರ್ಕ ತಾರಂಬರಂ ಕೆಱಿ ದೆಱಿ
ಕಿಱ
21. ಕುಳಾಯಂ ಸ ಹಾರಂ ಇ ಕೊಹನಳಿದ ಬಾಣರಾಸಿ ಕುರುಕ್ಷೇತ್ರದಲು ಕವಿಲೆಯುಂ
22. ಬ್ರಾಹ್ಮಣ [ನಳಿ] ದ ಪಾತಕಂ|| ಬಿಟ್ಟಿಗ ಹೊಯ್ಸಳಭೂಪನ ದಣ್ಡಮನೆಕಣ್ಣು ಆವಯವಂ
23. ಯದರು || ತುರು ಹಕ
24. ತನುವ ಪರಿಯಾ ಮಾ
25. ಡಿಂ... ವಕೆರೆಯಂ ವಾಜಿಯನು ದೆರೆಯಂ ಸಯ್ತುವಿ ನಾಗೇದ್ರಮನ್ನಿರಮತ .
..
26. ಬಿಟ್ಟುಮಂ

ಶಾಸನ ಕ್ರಿ.ಶ. 1109 ಕ್ಕೆ ಸೇರಿರುತ್ತದೆ.

Courtesy: Dr. Jagadeesh, Asst. Executive Engineer, Shivamogga.

ಬೇಸೂರು ಸಾಗರ ತಾಲೂಕು

ಮುಂಭಾಗ

1. --ಸ್ವಸ್ತ್ಯ [ನವದ್ಯ ದರ್ಶನ] ಮಹೋಗ್ರಕುಲತಿಲ
2. --ಕ ನಯೆ ಪ್ರತಾಪ ಲಂರೇವ
3. --ದನೊಲಂ ಮಲೆಗಳಲಾಜ್ಯ ಪ್ಪಿರಂ
4. --ಶ್ರೀ ಮತ್ ನನ್ನಿಸಾನ್ತರಂ ಕಲಿಯಮ್ಮಗೋ
5. --ವ್ಯ ಕಿಱುದೆವೆಂ
6. --ಯ ಕೈಯೊಳಗಾಗಿರ ನ್ತರ ಸಿದ್ಧಿಯಾ
7. --ಗೆ ಚನ್ನಸ್ವಯ್ಯಂ ಬರಂ ಪುತ್ರ ಯ್ಯನ ಕನ್ನರ ದೇ
8. --ವ ನೀಡಿತ್ತ ಕಾಪಂ ನನ್ನಿಸಾನ್ತರಂ ಕೊಟು ಕ
9. --ಲಂನಿಱಿಸಿದ ಇದಂ ಕಾದಾತಂ ಸಾಯಿಱ ಕ
10. -- ಕವಿಲೆಯಂ ದಾನಂ ಗೊಟ್ಟ ಫಲೊ ಮಳಿದ ಕೊಂ
11. -- ನ್ನಾತ ಸಾಯಿರ ಕವಿಲೆಯ ಕೊನ್ನ ಪತಕ
12. -- ಸೋನಬೋವ ಜಕಯ್ಯ ಬರೆದ
13. --ಕಮ್ಮಱ ಸನ್ಮಗಂ ಕಲಳಕ್ಕರಂ ಬಿನ್ನಾಣೆ
14. -- ಕಲ್ಪಣ ಭೋ ಗಿನಿ ಯಂ
15. -- ಕಟದಾ

ಹಿಂಭಾಗ

16. --ಕಲಿಯಮ್ಮ
17. -- ಸಂದಾತ ದತ್ತ[ವಾನ್]
18. - - ಕನ್ನರದೇವನಂ ವ್ರಿತ್ತಿಯಂ ಕೊಟ್ಟರು
19. - - ಗೊಟ್ಟ ನಾತನೀ ಱಿಕೆ ಕಲಿಯಮ್ಮಂ ಕ
20. -- ನಯ್ಯಂಗಂ ಕೊಟ್ಟಂ ಮಂ -ಗ-ಳ

Courtesy: Dr. Jagadeesh, Asst. Executive Engineer, Shivamogga.

ಹೊಸಗುಂದ, ಸಾಗರ ತಾಲೂಕು, ಶಿವಮೊಗ್ಗ ಜಿಲ್ಲೆ

ಮೊದಲ ಪಟ್ಟಿಕೆ

1. ಶ್ರೀ ಸಸ್ತಿ ಸಮದಿಗತ ಪಂಚಮಹಾಸಬ್ಬ ಮಹಾಮಣ್ಣಿಶೇಷ್ವರಂ ನುತ್ತರ ಮಧುರಾದೀಪ್ವರಂ ಪ
[ತಂಗ]
2. ಪುರವರಾದೀಪ್ವರಂ ಪದ್ಮಾವತಿ ಲಬ್ಧವರ ಪ್ರಸಾದಕಂ| ಮೃಗಮದಾಮೋದ ಸೂನ ರಾದಿ
3. ಳ ಜನ ಸ್ತುತ್ಯ ನೀತಿ ಸಾಸ್ತ್ರಜ್ಯ ಬಿರುದ ಸರ್ವಜ್ಞಾನಾಮಾದಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿತಂ ಶ್ರೀ ಮನು
[ಮಹಾಮಣ್ಣ]
4. ಶೇಷ್ವರ ಪ್ರತಾಪ ಭುಜಬಳ ಸಾನ್ತರ ದೇವನ ಶ್ರೀಪಾದಪದ್ಮೋಪಜೀವಿ ಸಮಸ್ತ[ಪ್ರಶಸ್ತಿ] ಸಹಿತ
ಶ್ರೀಮತು ಭೂತ ಸಿತು ದೇವರ್ ದಂಡಿಸಿವರಿಸಿ ತನ್ನ
5. ಬೀರರಸರು ಪ್ರತಾಪಭುಜಬಳ ಸಾನ್ತರ ದೇವ..... ಪಟ್ಟ ಬನ್ನೋತ್ಸವ ಮಾಡಿ ಸಾನ್ತಳಿಗೆಯೊ
6. ಳು ನಿಲ್ಲಿ ಸುಖದಿನಿದ್ದ ಸಕ ವರ್ಷ 1022 ಯ ವಿಕ್ರಮ ಸಂವತ್ಸರದ ವೈಸಾಖ ಸುದ್ದ 10

ಎರಡನೆಯ ಪಟ್ಟಿಕೆ

7. ದ ಠಾಣಾಂತರದಲ್ಲಿ ಬಿಟ್ಟಿರ್ತು ಕುಮಾರ ಬೀರರಸನ ಮಗ ನಾಡಿಂಗಿ ದಾಳಿಯಯ್ಯದಿಟ್ಟು
ಸುಟ್ಟು .. ದು ಸೂಳಿಗೊಂಡು
8. ಬೀರರಸ || ಮಾದಿರಾಜನ ಕಬ್ಬ
9. ಮಾ ರೋಜನ ರೂವಾರ || ಕ ||
10. ಯೋ ಅಬ್ಬಿಯಬ್ಬಿಯ ತೈಲ ||ವೃ|| ತಂ
11. ಕಾದಿಪಂ ಸಕ್ಕಿ ಕುಮಾರ ಬೀರನೃಪ ಸಾಕ್ಷಿಯ ಸ್ಮರ ನಿತ್ಯಘಟ್ಟ ಬಿಟ್ಟಿ ದೇವನ ಸಾನ್ತಕರಿಪು ಸೈನ್ಯ
ಭೂಮಿಯೊಳ ||ಕ||
12. ರಣದೊಳು ತೈಲಣ ನಿಷ್ಕಯಲು ಹೆಣಮಯಲಿ
13. ಯೊಳ || || ಅನ್ನ ವಿಮಳ ಸೆನೆಯನ
14. ವೀರ ಸಿದ್ಧಾನ್ತದ ಪೊಸ್ತಕಂ ಠವಣೆಯ ಕೋಲೋಳಿಗೆ ಘಟ್ಟ

ಮೂರನೆಯ ಪಟ್ಟಿಕೆ

15. ಸಸ್ತಿ ಸಮಸ್ತ ಪ್ರಶಸ್ತಿ ಸಹಿತ ಶ್ರೀಮತು ಕುಮಾರ ಬೀರರಸರುಂ - .ಂಗ- ನಾಡಿಂಗಿ ದಾಳಿಯ
ನಿಟ್ಟು ಸಿಜ್ಜಾಡಿ ದೇವರು

16. ಅಬ್ಬಿಯಬ್ಬಿಯ ತೈಲಣ ತಳಿ ತಿಱಿದು ಕುಮಾರ ಬೀರರಸರು ಸಮಸ್ತ
ಪ್ರಭು ಗೊಣ್ಣರ
17. ನಿಸುಗುಣೆ . . ಲಿಯ ಬಯಲೊಳ ಸತ್ಯಗಾಂಗೇಯ ಕೆಯ್ಯ ನಿರಿಸಿದೊಡೆ
18. ನಳಿವಂ ಕದಿವವಂ ಬ್ರಾಹ್ಮಣರುಮಂ ಗಂಗೆಯ ತಡಿಯೊಳಿದ ಪಾತಕಂ||

ಈ ವೀರಗಲ್ಲು ಶಾಸನ ಹೊಸಗುಂದ ಉಮಾ ಮಹೇಶ್ವರ ದೇವಾಲಯ ಸಂರಕ್ಷಣಾ
ಕಾರ್ಯದ ಸಮಯದಲ್ಲಿ ದೇವಾಲಯದ ಮುಂಭಾಗ ಭೂಮಿಯಲ್ಲಿ ದೊರೆತಿದೆ. ಮೂರು
ಪಟ್ಟಿಕೆಗಳಲ್ಲಿ 18 ಸಾಲುಗಳನ್ನು ಶಾಸನವು ಹೊಂದಿದೆ.

ಕ್ರಿ.ಶ. 1100 ಕ್ಕೆ ಶಾಸನ ಸರಿಹೊಂದುತ್ತದೆ. ಇಲ್ಲಿಯವರೆಗೆ ಕ್ರಿ.ಶ. 1165 ಸುಮಾರಿಗೆ
ಬರುವ ಬೀರರಸ ಮೊದಲ ಹೊಸಗುಂದದ ಅರಸನೆಂದು ತಿಳಿಯಲಾಗಿತ್ತು. ಆದರೆ ಪ್ರಸ್ತುತ ಶಾಸನ
ಇನ್ನೂ ಹಿಂದಿನ ಕಾಲಕ್ಕೆ ಸೇರಿದ್ದು ಇಲ್ಲಿನ ಅರಸ ಕುಮಾರ ಬೀರರಸನೆಂದು ಹೆಸರನ್ನು ಹೊಂದಿ ಸಾಂತರ
ಅರಸನಾದ ಭುಜಬಳ ಸಾಂತರನ ಅಧೀನದಲ್ಲಿ ಪ್ರಾಯಶಃ ಹೊಸಗುಂದದಿಂದ ಆಳುತ್ತಿರಬೇಕು.
ಈತನೇ ಹೊಸಗುಂದ ಅರಸರ ಮೊದಲ ಶಾಸನೋಕ್ತ ದೊರೆ ಆಗುವ ಸಾಧ್ಯತೆ ಹೆಚ್ಚು (1022 + 78
= 1100). ಶಾಸನವನ್ನು ಪದ್ಯರೂಪದಲ್ಲಿ ರಚಿಸಲಾಗಿದ್ದು ಕಂದ ಪದ್ಯವೊಂದರ ಉಲ್ಲೇಖವಿದೆ.
ಶಾಸನದ ರೂವಾರಿ [ರಾಮೋಜ] ಮತ್ತು ಮರಣ ಹೊಂದಿದ ಅಬ್ಬಿಯಬ್ಬಿಯ ಮಗ ತೈಲಣ ನ
ಉಲ್ಲೇಖವಿದ್ದು ಆತನ ವಂಶಸ್ಥರಿಗೆ ಭೂ ದಾನ ನೀಡಿದ ಉಲ್ಲೇಖವಿದೆ.

**Courtesy: Dr. G.V. Kallapur, Asst. Curator, Keladi Museum &
Dr. Jagadeesh, Asst. Executive Engineer, Shivamogga.**

List of Illustrations



Plate 1. General View of Humcha town



Plate 2 The Front View of the Kammateshwara Temple (Humcha)

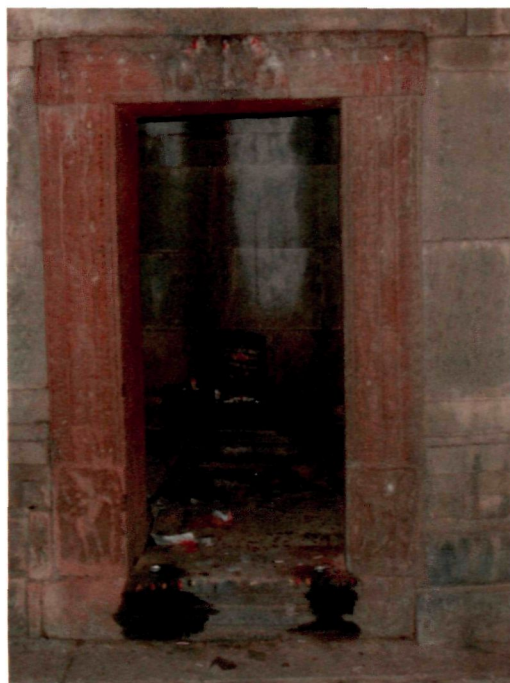


Plate 3 The inner Mandapa of Kammateshwara Temple (Humcha)



Plate 4 The Asta Dikpala Ceiling of Kammateshwara Temple (Humcha)

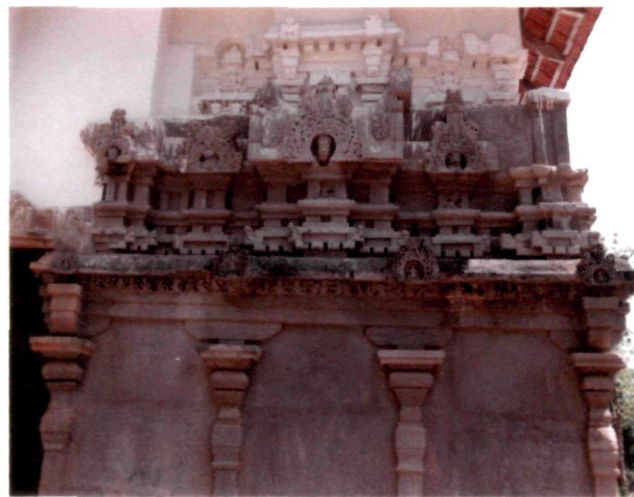


Plate 5 The Side View of Bogara Basadi (Humcha)



Plate 6 The Superstructure of Bogara Basadi



Plate 7 Side View of Bogara Basadi



Plate 8. The Inner Mandapa of Bogara Basadi



Plate 9 The Pillar inside the Mandapa Hall of Bogara Basadi



Plate 10 The Tirthankara Image inside the Bogara Basadi



Plate 11 The Sad State of Guddada Basadi (Humcha)

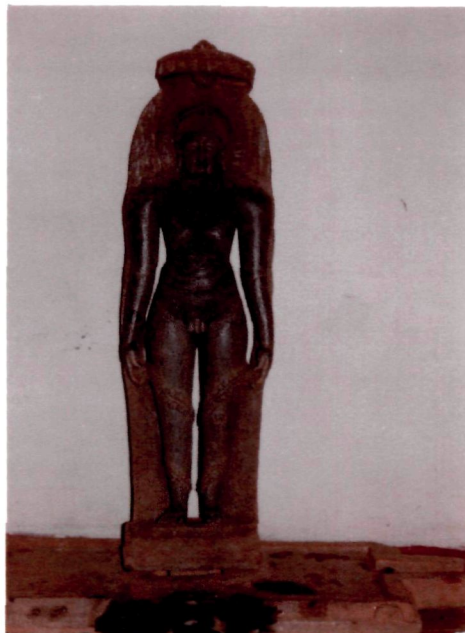


Plate 12 The Image of Bahubali at Guddada Basadi.



Plate 13 The wall decoration, Guddada Basadi



Plate 14 The Pillars, Guddada Basadi



Plate 15 The Parsvanatha Temple
(The Panchakuta Basadi Complex) Humcha



Plate15 a. The Inner Asta Dikplala Ceiling of Parsvanatha Temple
(Panchakuta Basadi Complex)



Plate 15 b. Yet another View of the Asta Dikpala Panel



Plate 15 c. The Musical playing Ganas above the Architrave
(Parsvanatha Temple), The Pancha Kuta Basadi Complex



Plate 16. The Front View of Present Day Jaina Matha Complex



Plate 17. The Front View of Panchakuta Basadi Complex



Plate 18. The Naga Yaksha figures flanking the entrance wall of Mandapa (The Pancha Kuta Basadi)

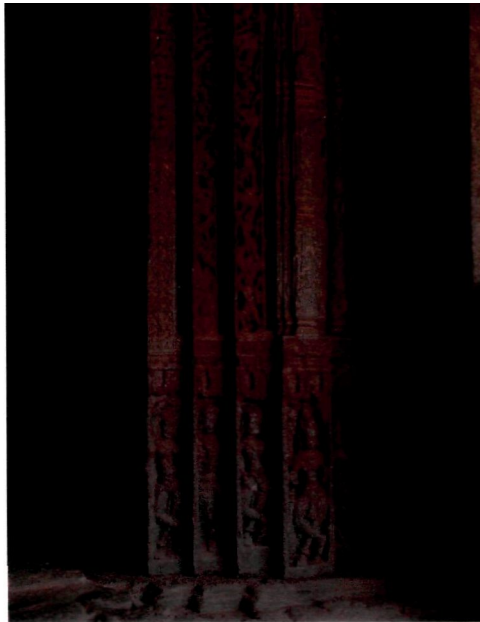


Plate 19. The View of the Doorframe of Panchakuta Basadi Mandapa entrance



Plate 20 a. The Side Balustrade of Panchakuta Basadi



Plate 20 b. Yet another side of Balustrade Panchakuta Basadi



Plate 21 . The View of Manastambha
(The Pancha kuta Basadi)



Plate 22. The Parsvanatha Tirthankara (The Central Garbhagriha).
(The Panchakuta Basadi-Humcha)



Plate 23. The Unidentified Tirthankara Image
(Second Garbhagriha), (Panchakuta Basadi)



Plate 24. Another Tirthankara Image (Third Garbhagriha)
The Panchakuta Basadi



Plate 25. The Chandranatha Tirthankara
(Panchakuta Basadi complex)



Plate 26 a The Broken Makara Toran Piece with Gajalakshmi image



Plate 26 b. Yet another broken Makara Torana Piece



Plate 27. Tulabhara Scene (Vikrama Santara?)



Plate 28. The Kanduka Kride Panel (Vikrama Santara I)



Plate 29. Yet another Panel of Kanduka Kride?



Plate 30. The Image of Yakshi



Plate 31. Ambika Yakshi
(The main Parsvantha Temple Humcha)



Plate 32 The Bharavahaka Image (Guddada Basadi)



Plate 33 The Image of Dharanendra Yaksha (The Panchakuta Basadi)



Plate 34 The Yakshi Padmavathi (The Panchakuta Basadi)



Plate 35. The Image of Shrutadevi (Jaina Saraswathi),
Panchakuta Basadi



Plate 36. The Asta Dikpala (Indra and Agni)
Manastambha, Panchakuta Basadi



Plate 37. The Asta Dikpala (Yama and Niruthi)
Manastambha, Panchakuta Basadi



Plate 38. The Asta Dikpala (Varuna and Vayu),
Manastambha, Panchakuta Basadi



Plate 39. The Asta Dikpala (Kubera and Isana),
The Manastambha, Panchakuta Basadi



Plate 40 a. The Stele of Kamataopasarga Parsvanatha.
The Main Parsvanatha Temple



Plate 40 b. The Stele of Kamataopasarga Parsvanatha.
The Main Parsvanatha Temple

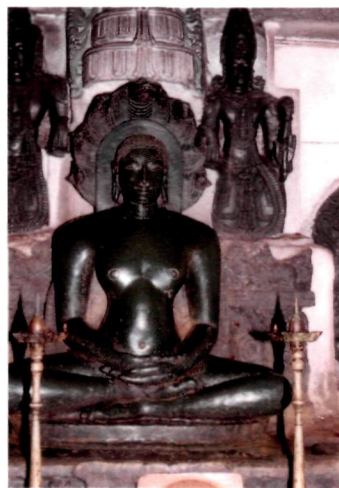


Plate 41. The Parsvanatha Image in main Parsvanatha Temple.



Plate 42. The Small unnamed Temple Billesvara Temple Group
(Billesvara)



Plate 43. The Mahadeva Sculpture (Billesvara Temple Group)



Plate 44. Vrishbharuda Shiva along with his Parivara (Billesvara Temple Group)



Plate 45. The Linga Inside the Billesvara Temple



Plate 46. The Mahishamardini Image (Billesvara Temple)



Plate 47. The Saiva Dwarapala (Billesvara Temple)



Plate 48. The Nrtya Vishnu (Central Ceiling Panel)
(Panchakuta Basadi Complex)



Plate 49. The Panchatantra Stories
(Below the Eave of Kammateshwara Temple
The Story of Lion and Rabbit)



Plate 49 a. The Story of Lion and Rabbit



Plate 49 b. The Story of Lion and Rabbit



Plate 49 c. The Story of Lion and Rabbit



Plate 50. The Story of Loyal Mongoose



Plate 51. The Story of Geese and the Tortoise



Plate 52. The Story of Brahmana and the Crab



Plate 53. The Parsvanatha Tirthankara Image (Makkala Basadi)



Plate 54. The Kayotsarga Image of Parsvanatha
(The Parsvanatha Temple, The Panchakuta Basadi Complex (Humcha).



Plate 55. The Image of Ambika Yakshi
(Outside the Bodara Basadi Humcha)



Plate 56. The Few Specimens of Nishadi Stone
(Placed in Present Day Humcha Matha premise)



Plate 57. A beautiful Nishadi Stone
(Placed in Present Day Humcha Matha premise)



Plate 58. The View of Hero Stone (Billesvara Temple Group)